De-colonizing New Orleans

Social Aid and Pleasure Club Second Lines

Schoux Casey, Christina

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Life after lines

Tim Ingold across the humanities

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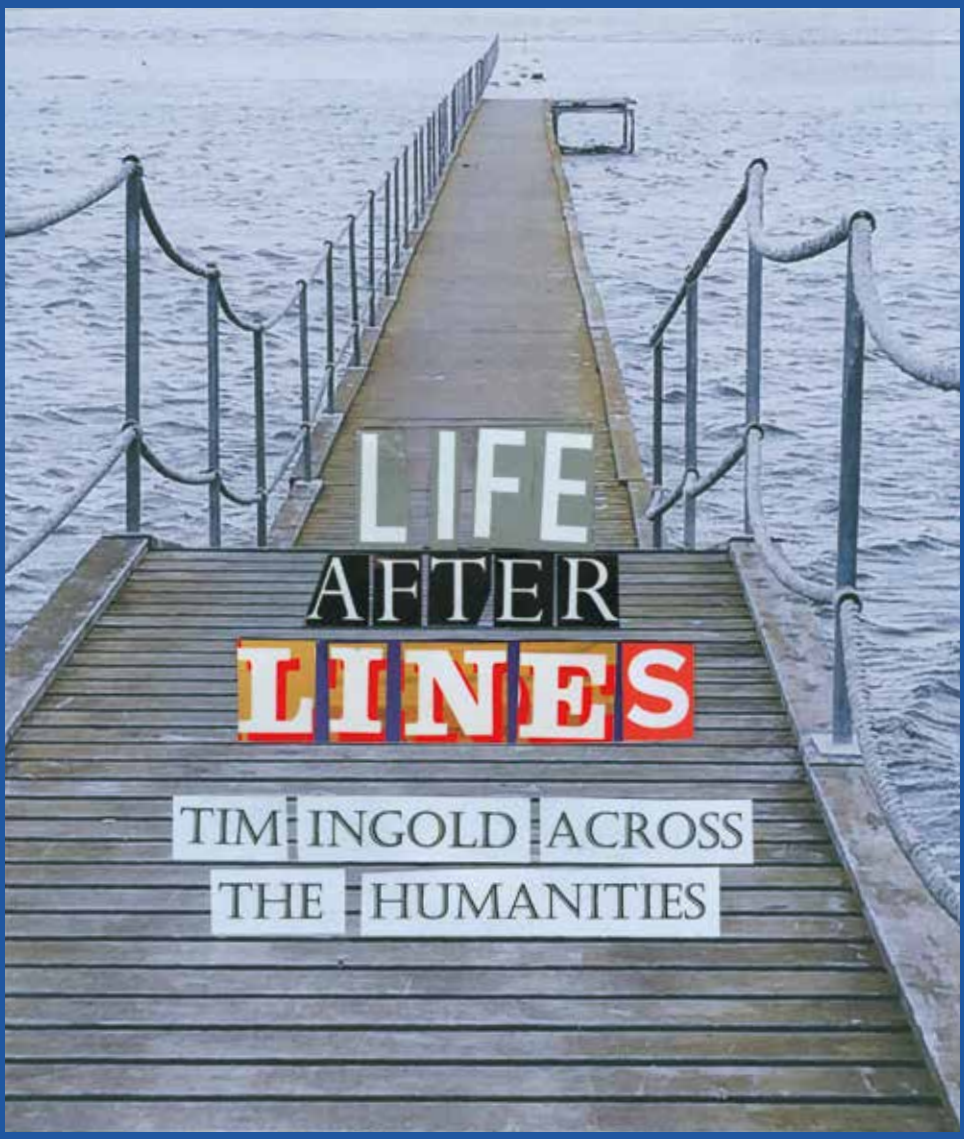

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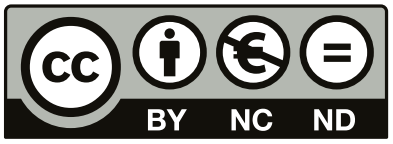

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ANTHOLOGY OVERVIEW

Jørgen Riber Christensen and Gunhild Agger

Tim Ingold's seminal *Lines. A brief history* (2007) starts with the following question: "What do walking, weaving, observing, singing, storytelling, drawing and writing have in common?" The answer is kept in general terms: "[…] they all proceed along lines of one kind or another." In *The Life of Lines*, the sequel from 2015, Ingold goes on investigating the concept of lines, opposing it to blobs, and proceeds: "Life began when lines began to emerge and to escape the monopoly of blobs." With its strange combination of anthropology, sociology, ecology, aesthetics and conceptual analysis, Ingold's research is truly cross-disciplinary, and it has inspired research across the humanities. It is the ambition of this anthology to show why and how.

The anthology contains a variety of articles, exhibiting how comprehensive the theoretical range and analytical scope of Ingold's concepts are. The area of the articles comprises different media – books, television, cinema and music – different genres, and different times ranging from *Paradise Lost* (1667) to current TV series. Ingold's concepts and thoughts are assiduously used, as well as debated and challenged.

Peter Dayan's essay takes its cue in the two key terms of Tim Ingold's 2015-title – lines and life – linking them to Ingold's conclusion, suggesting that art provides the best example of the connection between lines and life. The essay constitutes an interest-

ing critique of central aspects of *The Life of Lines*. Dayan traces a global ambiguity in Ingold's text as to the implications of 'life': on the one hand, Ingold opposes 'lines' to 'blobs' or 'blocks', placing 'life' on the side of 'lines', while on the other, he states that 'life' can be situated in both 'line'-like and 'blob'-like experiences. On that background, Dayan discusses the meaning of the last words of Ingold's book: "For come what may, the life of lines must carry on!". As a part of an answer, he addresses the absence of a clear notion of the role of art in *The Life of Lines* and demonstrates his point in an analysis of a poem by Jean-Luc Nancy, quoted by Ingold in English. Using the French original, Dayan can show what is lost in the English version – and how a poem, being a work of art, can bind the two meanings of "must" together: "where what it is right to do becomes indistinguishable from what it was impossible not to do; as if the laws of nature had become one with human values."

Jens Kirk's chapter "Wayfaring, Home, Writing: Accounts of Tim Ingold's Life" analyses and discusses an autobiographical essay by Ingold concerning his four decades as an anthropologist, "From Science to Art and Back Again: The Pendulum of an Anthropologist" from 2016. Kirk draws on the distinctions that Ingold makes in *Lines: A Brief History* between wayfaring and transport and storytelling and plot in his discussion of Ingold's life story. Kirk shows how the home Ingold claims to have returned to and the journey are forms of wayfaring, and that Ingold's writing dramatizes wayfaring and storytelling rather than transport and plot.

Where Peter Dayan focuses on poetry to illustrate the connection between lines and art, Jørgen Riber Christensen uses Tim Ingold's *Lines: A Brief History* as a tool to examine narrative patterns and devices. The range of the concept is illustrated by Christensen's methodological approach. He has chosen three texts from different genres, media and times: Laurence Sterne's novel *The Life and Opinions of Tristram Shandy, Gentleman*, a TV adaptation of a P.G. Wodehouse short story, and the HBO series *Game of Thrones*. In the course of this examination, the narratological implications

of Ingold's theory of lines are addressed – and challenged by their application to the sample of the three conspicuously distinct text types.

Another approach, oriented towards genres and culture, is chosen by Lynge Stegger Gemzøe in his "Lines across genres in Danish TV-series". Here Gemzøe explores lines or rather, as expressed by Ingold, "interlaced threads" in Danish TV-series across genres. Using this approach, he suggests that many of the recent Danish TV-series are woven together by an emphasis on strong women, the welfare state and visual presentations of Danish national culture. The article first walks through dominant ways in which Danish national culture has recently been perceived from the outside in anthropology and journalism, and then explores how constructions of "Danishness" are present in the TV-series in a way, which is on line with the anthropological and journalistic analyses and observations. The result is a pattern of mutually supportive threads, which has contributed to strengthen the position of "Danishness", especially in a British context. Textual analysis is thus expanded by cultural, anthropological and journalistic perspectives.

Steen Ledet Christiansen's "Wide Open Lines: Animacy, Movement, and Post-Cinema" goes on testing concepts associated to the line. Christiansen combines neo-formalist film analysis with the expansion of new digital technologies and their effects, especially how the audience is affected. The case is Dom&nic's music video for the Chemical Brothers' "Wide Open" in the context of post-cinematic media ecology. The article goes through a detailed description of the production of the video and the digital equipment employed in it, and it focusses on technological agency, in order to conclude that the music video formally expresses an increased technological animacy. Apart from Ingold, Christiansen refers to Heidegger, Stiegler, Haraway, and Latour. In the analysis of the video itself and its production, Christiansen focusses on the video's various lines of the body, the cameras, and the environment, using Ingold concepts of *in-betweenness* and meshwork, so that he can argue that new media technologies produce lines of movement that move between screen and viewer. He suggests the

term “animacy” to designate this positive generation of liveliness with “Wide Open” as an example of this.

The cultural connection is further investigated in Christina Schoux Casey’s chapter “De-colonizing New Orleans: Social Aid & Pleasure Club Second Lines”. This article describes an African diasporic line tradition in New Orleans, Louisiana—the second line parades held by Social Aid & Pleasure (SAP) clubs. New Orleans SAP second lines de-colonize White hegemonic linear impositions and assert epistemologies that defeat colonial lines which seek to govern geographic and social divisions and dispossess African Americans. Second lines do this by disrupting the imposition of cultural lines that define neighborhoods as wealthy or poor, Black or White, and events and spaces as sacred or profane, private or public, individual or collective. SAP second lines reveal the falsehood of hegemonic narratives by creating collective, embodied experiences that showcase and demand recognition of African Americans. Inverting quotidian physical, economic, and social hierarchies, second lines reconfigure urban space to accommodate people over machines, non-monetized experience over commercial production, and communitas over the individual.

Urgent societal issues are also involved in Bent Sørensen’s contribution, addressing a number of important aspects in Allan Ginsberg’s “Wichita Vortex Sutra”, composed in 1966 during the Vietnam War and published in 1968. The question confronted by Ginsberg is whether the act of poetry can take on the function of a weapon against stupidity and tragedy? Bent Sørensen’s suggestion is that Ginsberg’s long poem essentially works to negate the media-constructed reality surrounding the Vietnam War. By carefully examining the structure of the poem as well as the circumstances of its creation and distribution, he concludes that the performative gestures of “Wichita Vortex Sutra” form an engagement. Enhancing the concept of the vortex, this engagement can be delineated against “the straight lines of the American social and political structure”. In this way, Sørensen highlights the absolute necessity of literature in dark times.

In his article “Realignments of Paradise: on inadvertent enjamb-

ment in Paradise Lost", Aske H. Sparsø returns to Tim Ingold's anthropological rethinking of the idea of line-making as an area of human activity. From there Sparsø focusses on his topic, the way in which different printing formats emphasize different ways of reading individual passages from Milton's *Paradise Lost*. The cases analyzed are opening passages from different editions of *Paradise Lost*, where in some editions these are with ornamented and embellished or large font initial letters, which disrupt the flow of Milton's blank verse line, so that these interventions cause 'inadvertent' enjambments to emerge where, for reasons of space, lines are broken up and re-lineated possibly creating new meanings for the readers of the specific edition, and so the article examines this distinction between Milton's verse lines and typographical lines as they have appeared in the different editions.

The final contribution combines an analysis of the literal meaning of the line with the symbolic understanding implied in the superior line of the communist party in the former DDR. In his article, Ernst-Ullrich Pinkert focuses on the prose cycle of Anna Seghers from 1949. In the title of the cycle, Pinkert points out a small detail – the definite article. The use of the definite article is not coincidental. It corresponds to the ambition of Anna Seghers after her 14 years in exile – to come home and contribute to the new socialist state in Eastern Germany. Though his comparative analysis of the three tales, Pinkert shows the didactic way in which this ambition is carried out. The final perspective relates Anna Seghers' interpretation of the party line to Tim Ingold's "hegemony of the straight line".

IS THERE LIFE BEYOND LINES?

Peter Dayan

Is there life beyond lines? Our academic training indicates to us that before attempting to answer this question, we ought to think through the definition of its two key terms: lines; and life. Tim Ingold's book *The Life of Lines* considers directly, and in many fascinating ways, the nature of lines, and constructs a rich definition of the term. However, he does not reflect so directly on what might be meant by the word "life". In this essay, I shall be working through the way that Ingold sees the world in his book, to see what definitions of "life" it might imply.

Generally, in a post-religious context, if we are asked "what is life?", I think we might give two kinds of answer. One is the scientific or biological one: stones and stars are dead, people and plants are alive until they die, viruses are a borderline case. The other answer is rooted not in science, but in our sense of human values. We might find this second answer difficult to defend rationally, but it is, and always has been, deeply ingrained in our language. Hills can be alive with the sound of music, Homer is immortal, "living architecture" is a hot cultural concept; reciprocally, we can feel we ourselves are *more or less* alive: we can say "now this is living!", and we can see certain states of existence as a living death. Life, in this latter sense, is not a biological category, to which one either does or does not belong. It has to do with our sense of what matters, of values, of purpose, of responsibility, and above all,

perhaps, with our sense of where freedom and agency lie. We do not often stop to reflect carefully on the contrasts and collusions between those two senses of the word. My starting point is the conclusion of Tim Ingold's book, where the two meanings manage to coexist thanks to his use of a verb that is equally ambiguous, equally open to both a scientific interpretation, and to an interpretation based in human values of freedom and agency: "must". Rationally speaking, in the intellectual world of the human sciences, that conflation of the two meanings might appear somewhat suspect. Examining how and why Ingold weaves the two senses together, I conclude that the glue that really binds them is an order of discourse that escapes the human-scientific: it is art. The nature of the life of lines is, in fact, best understood by reflecting on what gives life to a line of poetry.

Ingold's core argument, in *The Life of Lines*, can be summed up simply. There is no life without lines. He gives to the word "line" a particular sense which gradually emerges in the course of the book. It is not defined or immediately apparent. However, it is clear from the beginning that his concept of life depends on his concept of lines – lines as opposed to blobs. "Life began when lines began to emerge and to escape the monopoly of blobs" (Ingold 2015, 16). Unfortunately, he tells us, a great deal of contemporary intellectual and material culture is on the side of the blob, not of the line. It tries to fool us into believing that lines are not necessary to life. It sees the world as composed, not of constantly shifting and interacting lines, but of discrete blobs, self-sufficient subjects or objects. Ingold thus consistently opposes two kinds of thinking. One is his own, the thinking of lines; it always privileges connections and developing relations. The other, his enemy, he presents as the tradition of the blob or the block, based on a model of cognition that rigorously separates subjects from objects, and objects from each other. As part of that tradition of the block and the blob, he identifies a type of philosophical thinking whose modern flowering is an "object-oriented ontology", or OOO, which he also calls a "blobular ontology" (Ingold 2015, 16). This is, for him, a philosophy of death, not of life.

> OOO [...] is [...] profoundly out of touch with life. OOO presents us with the ghost of a world in which all that has once lived, breathed or moved has receded deep into itself, collapsed into innumerable, jagged and impervious pieces. (Ingold 2015, 16).

OOO is a system of thought that kills everything it processes. What lives, breathes, and moves needs to be connected by lines. The language of OOO cuts those lines. It disconnects what those lines had connected, and creates in the process stand-alone objects, perceived by stand-alone subjects. These subjects and objects, "jagged and impervious pieces", cannot live, deprived as they are of the lifeblood that circulates through connecting lines. But from the standpoint of OOO – which is also that of the rationalist philosophy that dominates thinking in the academy, as in the media and in politics today, according to Ingold – those pieces are what make up the world. OOO is the characteristic thought-world of the modern era. It is not a living world. It is merely "the ghost of a world", a world from which the life has drained out as its lifelines were severed. In the initials OOO, it is hard not to hear the howling of that ghost which, for Ingold, is the dead soul of the lineless blob.

Scattered throughout the book are condemnations of such blob-orientated, objectifying, death-purveying thought patterns. *The Life of Lines* concludes with an impassioned plea for a kind of education that would lead us back to an appreciation of the life of lines, and a rejection of the logic of objectification which would cut the lifelines between ourselves as subjects, and the world that we observe. The last sentence of the book is:

> For come what may, the life of lines must carry on! (Ingold 2015, 157).

The crucial question, for me, is: what, exactly, does the word "must" mean, in that sentence?

One possible understanding would be this: just as a stone must

fall if I drop it (it cannot do otherwise, the laws of nature dictate it and cannot be disobeyed), so the life of lines must carry on. That is the law they must follow.

But there is another possible understanding. It is suggested by the preceding sentence: "Our responsibilities, therefore, are to the future: what we seek are ways to continue". This implies we should understand "must", here, as indicating a duty, not an ineluctable law of nature; or perhaps, more precisely, an ambition embraced in the name of a duty; as one might say, "the Revolution must triumph", or "our values must prevail". The difference is an essential one. For the entire book, from the title on, is dedicated to a value: the value of what Ingold calls life. If "must", here, means "is obliged to according to an ineluctable law of nature", then, surely, we are entitled to draw the happy conclusion that we do not need to worry about the life of lines, any more than we need to worry about the laws of gravity. Stones must drop, the moon must circle the earth, and the life of lines must carry on, "come what may"; our responsibility, ambitions, and values are irrelevant to that reassuring fact. But if "must" refers us rather to our duties and responsibilities, then we cannot be reassured; we have a task to perform, and perhaps not an easy one. Perhaps the life of lines is threatened; perhaps it will not carry on unless we take the decision, as free human agents, to make it carry on. And if all life is a life of lines, then perhaps if we do not take that decision, if we do not make the life of lines carry on, then all life is doomed.

Our primary responsibility would be, in that case, to ensure that the life of lines, which is threatened, carries on. If we do not, if we allow the blobs to take over, we will all be consigned to the "ghost of a world" that OOO purveys.

> My thesis is [...] that in a world of blobs, there could be no social life: indeed, since there is no life that is *not* social – that does not entail an entwining of lines – in a world of blobs there could be no life of any kind. (Ingold 2015, 4).

The only alternative to a life of lines would be death. Death is indeed what Ingold sees, as a kind of malignant force, nurtured by the world view of those who believe in blobs not lines, threatening the continuation of life itself.

He provides historical evidence for this. When the blob-believers are allowed to design our environment, he says, they create a world in which our connections with the world around us are limited by planned perspectives and impenetrable surfaces, in which subjects and objects are rigorously separated. This world was nurtured in the 17th century by what we now call Cartesianism (Ingold 2015, 99-101). Ingold finds it exemplified both in the modern urban environment, and in the palace and gardens at Versailles:

> Once set on a particular thoroughfare, the city-walker has no alternative but to continue along it, since it is walled in on either side. A recent visit to the Palace of Versailles, outside Paris, afforded the same experience. In each square-shaped garden, dead-straight pedestrian avenues were lined on either side by high walls of trees, and led to enclosed groves with statues or fountains. I felt, in these gardens, an overwhelming sense of claustrophobia. (Ingold 2015, 131).

Note the expression "dead-straight": that designed straightness, constraining our movements, measured *a priori*, is indeed for Ingold the mark of death. Life is its opposite:

> To make a straight line, it is necessary to connect two points, for example by means of a ruler, *prior* to advancing from one to the other, using the edge as a jig to guide one's movements. But a living line, which must perforce find its way as it goes along, has continually to attend to its path [...] (Ingold 2015, 59).

The straight line, planned, "dead-straight", is thus opposed to the "living line", which engages with its surroundings as it is pro-

duced. A deathly planned separation between ourselves and our surroundings is characteristic of the modern city's built environment, where the ground is coated with "a hard and resistant material such as concrete or asphalt [...] The objective of such engineering is to convert the ground into the kind of surface that theorists of modernity always thought it was – level, homogeneous, pre-existent and inert" (Ingold 2015, 45). In an environment defined by such lifeless boundaries, writes Ingold:

> life is truly lived on or above the ground and not in it. Plants grow in pots, people in apartments, fed and watered from remote sources. Life and habitation are contained. (Ingold 2015, 45).

But is this life separated from the ground really life at all? At the end of this chapter, entitled "Surface", Ingold imagines the moment at which the city's protective layer of hard surfacing is ruptured by the natural forces of earth and sky:

> it cracks and crumbles, and as it does so – as the substances beneath are exposed again to the light, moisture and currents of the air – the earth once more bursts into life, overwhelming human efforts to cover it up. (Ingold 2015, 45).

"Once more bursts into life": the earth, then, had been dead, deprived of life, or at least its life had been dormant, suppressed, during the reign of the planners. There is an unmistakable sense, here, that the true life, the genuine life, is this life of the earth, the life that comes from an interaction between the earth and those that live on and with it, not separated from it. But where does that leave the "contained" life of those plants growing in pots and those people in apartments? How can we think of the Sun King and his courtiers, for whom Versailles was built? Were they the walking dead? Should we believe, perhaps, that for Ingold, there

are two kinds of life: one a genuine life, the life of lines, and the other a kind of living death?

Ingold would certainly not be the first to interpret French culture in such terms. The palace of Versailles has indeed a very special place in French cultural history. It represents what the French call classicism, and also absolutism. It was deliberately built outside the old city of Paris, on land treated as a tabula rasa, as an enterprise in total rational control of the environment. In that sense it can certainly be seen as an ancestor of modern urban design. It was precisely against such rationalist design that the French romantics and their successors revolted in the 19th and 20th centuries. This is clearly visible in the paintings by Matisse and Van Gogh that Ingold reproduces in his book – always in black and white, which emphasizes the curving lines of Matisse's dancers and Van Gogh's landscapes. Those paintings, equally clearly, refer back to the time before Descartes and Versailles, to the pre-classical tradition. Matisse's dancers, five nude women in a round (Ingold 2015, 6), evoke a bacchic ritual, not the formalism of classical ballet. And central to Van Gogh's painting "The Starry Night" (Ingold 2015, 95) is a Gothic church spire reaching for the sky, echoing the natural shape of the tree in the foreground. Van Gogh, like Matisse, had no room in his work for French classical architecture or planning. That classical epoch, for them, was, as at Versailles, the time of the dome, not the spire; the enclosing shape, not the reaching for an inaccessible sky; and they wanted the reach, the implied movement, not the enclosure. Nothing could be more familiar over the past two and a half centuries of Western culture than this opposition between two world views, which one might call the classical and the romantic: one that gives an absolute privilege to the controlling intellect and its grasp over an objectified world in the name of eternal principles that can be formulated, and the other giving an equally absolute privilege to a life force that escapes the intellect and always exceeds analysis. It is clear enough where Ingold's sympathies lie: he is a romantic and not a classicist, as his love of untamed nature and his mistrust of straight lines demonstrate. But there is one central tenet of the romantic

faith as it emerged from the 1830s which Ingold does not reflect on explicitly in his book, though the reader can certainly see it at work. It is the central place of the work of art in the affirmation of the value of life.

He does not directly meditate, in *The Life of Lines*, on the status of art. Nonetheless, the art of the 19th and 20th centuries plays a vital role in his argument, representing a discourse on the side of lines, in opposition to the rationalist discourse of the planners. He quotes two poems in the book. The second, he says, is entitled "The instructions", written by Jean-Luc Nancy and displayed on a large glass panel as part of the 'Do it' exhibition, held at the Art Gallery of the City of Manchester (2013).

> Do it!
>
> "it": What you have to do,
> What is up to you to do,
> What falls to you
>
> "it": Undetermined, undeterminable,
> Which will only exist when you have done it
>
> Do it, do that,
> That thing no-one expects,
> Not even you,
> That improbable thing
>
> Do what stems from your doing
> And yet is not done by you
> Nor produced
> But stems from well before your doing
> From well before you
>
> Do what escapes you
> That is not yours
> And that you owe (Ingold 2015, 144-5).

Here is how Ingold introduces the poem, before quoting it:

> Life, then, is not subservient to agency, but agency subservient to life. Nowhere is this sense of a life undergone better expressed than in a poem by Jean-Luc Nancy, entitled "The Instructions". [...] Judged as a poem, "The Instructions" is perhaps proof that poetry is better left to poets than to philosophers. However, it happens to encapsulate almost everything I have been trying to say in the foregoing chapters. (Ingold 2015, 144).

This argument is clearly predicated on a firm separation between the value of clear expression of ideas, and the values of good poetry. The poem says something well, but it is nonetheless not good poetry. That separation of values is a Romantic one. It is one that classicism never recognised. "Ce que l'on conçoit bien s'énonce clairement" [That which is well conceived expresses itself clearly], wrote Boileau, the poetic legislator of French classicism, in his *Art poétique* (1674). That view had been thoroughly rejected by the time of Van Gogh and Matisse. Mallarmé, in 1895, in his lecture *La Musique et les Lettres*, wrote that "une convention fut, aux époques classiques" [a convention was, in classical eras] that literature was "l'affinement, vers leur expression burinée, des notions, en tout domaine" [the refinement, towards their engraved expression, of notions in all domains] (Mallarmé 1895, 39); but in his time, poets sought a different kind of value for literature, one that does not depend on expression. Ingold plainly shares Mallarmé's sense that clear expression is not synonymous with poetic writing. But what Ingold doesn't do at all, anywhere in his book, is to address the question of exactly what the distinctive values of art or poetry actually are. He acknowledges that to him they are different, but he has nothing to say about them.

Nor does he have anything to say about the fact that one might suspect this poem was actually not written by Jean-Luc Nancy. Is it not, rather, a *translation of* a poem by Nancy, originally written in French? Ingold presents the translation as if it were transparent to

the original (the translator is not named). There is a long tradition, dating back precisely to the Romantics, of considering the strictly poetic (as opposed to the philosophical) value of a poem as related to the internal detail of its language. A translation that conveys the sense of a poem may therefore not retain the poetic value of the original. (This applies even where the translator is the poet.) What light would this cast on Ingold's judgement of the poem? It is at least instructive to compare the translation with that original. Both are available on the web site of the exhibition where Ingold indicates he found the poem.

Fais-le!

« le »: ce que tu as à faire,
Ce qu'il te revient de faire,
Ce qui t'incombe

« le » : indéterminé, indéterminable,
Qui n'existera que quand tu l'auras fait

Fais le, fais ça,
Cette chose que nul n'attend
Pas même toi
Cette chose improbable

Fais ce qui viendra de ton faire
Et pourtant ne sera pas fait par toi
Ne sera pas produit
Mais viendra de bien avant ton faire
De bien avant toi

Fais ce qui t'échappe
Qui n'est pas à toi
Et que tu dois

There would be an immense amount to say about what has happened to this poem in translation. One could begin with the way that Nancy makes use of that most central of poetic devices, the mechanism which in many ways is the key to its difference from philosophy: repetition, of words, patterns and sounds, including the rhyming diphthong at the end of the last two lines. That rhyme (though imperfect according to classical canons) is only one of a number of features in the poem that echo, with careful ambiguity, French poetic and linguistic traditions stretching back to the time of Boileau or earlier. The third-last line is, rhythmically, a perfect hemistich as prescribed by Boileau, one of those six-syllable sense-units which are the basic building blocks of Boileau's classical poetry. And from those last three lines, it is difficult not to hear emerging the first half of the proverb: "Fais ce que dois, advienne que pourra" [Do what you must, leave the future to itself], common in French since the 15th century, and frequently used as a motto. Such echoes of the past are largely absent from the English. But even on the level of the sense of the poem, there are some striking changes. One concerns the verb tenses in the penultimate stanza: in French all four verbs are in the future tense, in English all are in the present. This means that in the French, what you will have to do does not exist and won't have existed until after it is done; whereas in the English, what you have to do appears to exist already, before you do it. This radically alters the sense of agency in the poem. The English implies a doing which concretises something that existed in potential before it happened; the verb in the second line, "What you have to do", had prepared us for this. The French gives more the sense of a thing undetermined not only in its current state of existence, but in its very nature: a thing of echoes and opennesses, a thing that escapes not only now, but always, and crucially, not only in the direction of the future, but also in the direction of the past. But I would like to concentrate on the last word: "dois".

"Et que tu dois", writes Nancy. Certainly, this could be taken to mean: do what you ought to do, what you morally should do, do what you must do because it is the right thing to do. But "dois"

can also mean "must" in the other sense: a stone must fall if I drop it. In short, the French verb "devoir" has here the same ambiguity as the last modal verb in Ingold's book. The life of lines must carry on; does that mean it should (and we should help it), or that it has no choice (and neither do we)?

The verb is translated, in the poem, not as "must", but as "owe". Certainly, again, this is not wrong, in any useful sense of that word; equally certainly, it misses the constitutive ambiguity of "dois": both what you are obliged to do by the laws of nature, what you have no choice other than to do; and that which you should do, that which it is right for you to do, that which you should choose for moral reasons. "Owe" contains the idea of a moral or social obligation, but not of the obligation to which we are subjected by the laws of nature. If I drop a stone, it must fall. The stone doesn't owe anybody anything, it is simply subject to the laws of physics. But if I owe something, if I have a debt to pay, it is human or moral laws and not the laws of physics that tell me I must pay it.

In my analysis of *The Life of Lines*, I began by asking which of these senses of "must" applies in the last words of the book: "the life of lines must carry on!". But gradually, that question has come to appear dependent on another. Is there only kind of life, the life of lines, which will inevitably triumph whatever we do, as the earth will always overwhelm human efforts to cover it up? Or are there in fact two kinds of life? one being the life of lines, in contact with the earth, and the other being the sort of living death which is the lot of pot plants and humans in soulless city apartments? Do we owe it to humanity to defend the former kind of life against the latter? But how, in that context, could one make sense of Ingold's firm principle that all life is a life of lines? Surely plants in pots and people in apartments are not really dead. They, too, are alive, at least in the biological sense. Must we tell them their life is somehow not genuine? that they are fooling themselves if they think they are alive? and that if their brand of life takes over the earth, all life will have become death?

To these questions, I have no direct answer; just as, I will ven-

ture to say, Ingold does not. However, I do have an indirect answer. All those questions lead us ultimately to a kind of value which has no room for the distinction between the two meanings of the word "must". It is not the value of philosophy, of cognition, of science, or of rational argument. Considered from those latter standpoints, Ingold's fundamental thesis, in this book, can only be unconvincing, precisely because he does not distinguish in any coherent way between what we owe, and what the laws of nature oblige us to do; and yet his exhortations seem to make no sense without such a distinction. But there is another standpoint, another way of thinking and of being, another value, which binds the two kinds of "must" indissolubly together. It is that of art: the art of Van Gogh, Matisse, Mallarmé, and indeed of Jean-Luc Nancy, as I see it at work in his poem.

I shall now dare to propose a definition of poetry. I am well aware of the foolhardiness of doing so, and of the inevitably limited reach of any such definition. Mine is rooted in that 19th century during which many artists, in many media (including, for example, the great Scottish fiddler J. Scott Skinner), liked to think that "talent does what it can; genius does what it must".

Poetry is composed of works produced by humans in which it becomes impossible to distinguish between those two senses of the word "must": where what it is right to do becomes indistinguishable from what it was impossible not to do; as if the laws of nature had become one with human values.

We know that real life, life as we have been taught to perceive it by our objectifying education, the life of what we perceive as subjects perceiving objects, is not like this at all. Everything that happens in real life *had to happen*, it had no choice, because we know (do we not, since we all believe in the scientific method?) that everything that actually happens is always dictated by the laws of nature, by the laws of physics, which are everywhere the same and always ineluctable. People therefore, rationally speaking, always do what they must do. They cannot do otherwise, just as a stone cannot refuse to fall. Nonetheless, still speaking rationally, it remains the case that people sometimes feel they are doing

what they should do, and sometimes that they are not doing what they should do; sometimes they obey their sense of obligation, and sometimes they do not; sometimes they feel they have no choice in their actions, and sometimes they feel they do have a choice. There is thus – still speaking rationally – in real life, often a gulf between what happens (because it must), and what people feel would be right, what they owe.

But in a poem, what happens is what had to happen not only because of the laws of physics, but also because it was right for it to happen. And the exemplary indicator of that double obligation, in the great majority of poems in our time, is the line.

What distinguishes, in *The Life of Lines*, poems from non-poems? The answer is immediately visible: it is lines. Poetry is written in lines. But they are not quite like the lines that Ingold talks about in his book, because they are lines with ends. And the ends matter. The blank space after the ends matters. It matters more than anything, literally, it is what gives the poem its poetic value, because as you read the poem, you know that it is that blank space, that space between the lines, that ending to each line, that had to be there, that had to be there exactly where it is, in order to make this a poem. If you remove the blank space, the poem ceases to be what it is. The blank space has to convince you that it is what has to be there for the poem to be a poem. In poetry, there are no lines without ends. And perhaps, if Ingold is not totally convinced by Jean-Luc Nancy's poem as a poem, it is because he does not have quite enough respect for the original lines, and their obligatory endings; for the line as a thing in itself.

I am not denying that prose poetry, poetry without physical internal line divisions, exists in the tradition to which Nancy belongs. I would contend that it, too, knits together the double obligation, though less visibly, as indeed, for example, did old Chinese poetry, which was traditionally written out without the line breaks being marked. The same, to me, applies to music, and to painting, indeed to all the arts. An analysis of how each art does so can only be carried out through close attention to its medium. There can be no generalisations on this topic. But one can, per-

haps, generalise about the approach that characterises art, as opposed to science.

One such generalisation, about poetry, seems to emerge from what one Scots poet has to say about another, in a comment quoted by Ingold. Andrew Greig tells us that Norman MacCaig loved animals, but did not know much about them in the scientific sense.

> "He could name the commonest birds and that was about it. I think he didn't want to know more, believing that knowledge of their Latin names, habitat, feeding and mating patterns, moulting season would obscure their reality. Sometimes the more you know the less you see. What you encounter is your knowledge, not the thing itself." (Ingold 2015, 134).

Ingold approves, opposing (following a long tradition) knowledge to wisdom, and asking:

> Does knowledge actually lead to wisdom? [...] Which of them is wiser, the ornithologist or the poet – the one who knows the name of every kind of bird but has them ready sorted in his head; the other who knows no names but looks with wonder, astonishment and perplexity on everything he sees? (Ingold 2015, 134).

But that is not quite what Greig had said. The poet, for Greig, is not the one who looks with "wonder, astonishment and perplexity"; he is the one who encounters "the thing itself". This idea that the unique quality of the poet is that of an encounter with the thing itself has, of course, a long and magnificent history in the 20th century, from Rilke's "Dinggedicht" to Ponge's "parti pris des choses", to give just two examples. What does it mean? What is a thing itself, as opposed to a thing seen, perhaps, by a scientist? What it always turns out to imply is faith in the identity of the thing, of the thing as both what it is, and what it must be. The poet's duty, in the encounter, what the poet owes to the thing, is

to allow the thing to be what it actually is. Reciprocally, the thing then allows the resulting poem to be what it actually is; and our duty as readers, what we owe to the poem, is to treat it in turn as a thing itself, which is what it must be.

This is not a process that proceeds by any kind of rationalised cognitive steps. On the contrary: the poet sees by not knowing. To the scientific eye and ear, the blackbird we hear in the hedge has no unfathomable identity; it is a blackbird, its song can be recognised as a blackbird's song, and its behaviour results from its genes and its environment. But that is not how the poet sees it. The poet sees a reality which is more than a compound of causes: a blackbird that is not only what the laws of nature have made it, but that is what it should be. The lines of the poem are structured to support this double sense. Truly poetic analysis, therefore, will seek not to explain exactly why the poem says what it says or where it comes from, but rather, what gives it that sense of reality, of being a thing itself; and in a poem in lines, this will depend on how we perceive the necessity of the line endings. Nancy determines them by strategies of syntax, sound, echoes of traditional poetic units, and rhythms that are difficult to translate. That is why the English poem seems less poetically successful, perhaps, than the French. But Ingold does not emphasize this faith in the thing itself. He prefers to look with astonishment, wonder, and perplexity.

I think the reason for this is simple. It is that Ingold wishes to place his discourse in the context of the human sciences, rather than of the arts; and that creates a fundamental problem, because all types of scientific discourse are open to criticism, on grounds of internal inconsistency, if they fail to distinguish between the two senses of "must". I have no wish to criticise his argument, since I largely share his values. I would just like to add to it something that French writers are often better at recognising explicitly than anglophone ones (it is, perhaps, not a coincidence that Ingold cites more artists and thinkers from France than from any other nation). It concerns the nature of lines in art, and of the work of art as an object, as a thing itself. The life of the poetic line refuses the separation between the two senses of the word "must", and as it

does so, it creates another way of being which is actually not like the way of being of what we think of as the real world. In the real world, we lead a permanently schizophrenic existence, caught between two incompatible beliefs which we hold simultaneously: the belief in our own agency and freedom, and our belief in the inescapable forces of the laws of physics. All realistic thought, all human-scientific academic thought, is riven from top to bottom by this paradox, as is Ingold's. There are only three commonly taken pathways out of it known to me. One is to radically deny science by giving full agency to God. The second is to radically deny agency by giving full credence to scientific determinism. And the third is to shift sideways into the world of art, where what we owe becomes the law of what must be. That sideways shift requires unusual courage from an academic, indeed from any writer who wishes to be taken seriously. Which, indeed, is the wiser, the ornithologist or the poet? The systematic thinker who aims to know, or the artist who sees the thing itself without wanting to know the laws of nature that made it what it is? If we say that it is the poet, then we condemn ourselves to not knowing; and how can we be taken seriously in the academy if we accept not to know? Perhaps Tim Ingold, in citing art but not adopting its viewpoint, is making a canny compromise. Still, to me, it leaves his argument incomplete. Yes, the life of lines must carry on; but it is only art that can really give us to understand what kind of "must" that involves.

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WAYFARING, HOME, WRITING: ACCOUNTS OF TIM INGOLD'S LIFE

Jens Kirk

In this essay, I analyse and discuss the account Tim Ingold gives of his 40-year career as an anthropologist in the essay "From Science to Art and Back Again: The Pendulum of an Anthropologist" (Ingold 2016). More particularly, I use Ingold's own distinction between *wayfaring* and *transport* in *Lines: A Brief History* (Ingold 2007) to create a path through his text and examine his claim that his intellectual life has been "a journey home" (2016, 5): I look at what constitutes a *journey* for Ingold and what he means by *home*. Secondly, I show that it forms a unique kind of writing in the small body of texts dealing with Ingold's life – a form of writing that involves wayfaring home.

JOURNEYING HOME

In *Lines: A Brief History*, Ingold makes a distinction between two "modalities of travel" that he calls respectively "*wayfaring* and *transport*" (2007, 75). The former is characterized by a high degree of involvement of the traveller. The wayfarer is "instantiated in the world" (76). He "presses on in an ongoing process of growth and development, or of self-renewal." The transport-traveller, on the other hand, is "destination-oriented. Transport is not so much a development *along* a way of life as a carrying *across*, from location to location, of people and goods in such a way as to leave their basic natures unaffected." (77). As already mentioned, In-

gold conceives of his own career in terms of travel and as a journey home. More particularly, he speaks of his "odyssey" (2016, 5, 7). But unlike Homer's Odysseus, who eventually made it home to Ithaca from Troy, Ingold holds that he "had no settled origin from which to start" (6). He claims that he did not know who he was or what he was becoming. It was a form of false start, "the voice with which I spoke, the hand with which I wrote, even the mind with which I thought – these were not yet me. They were but habits I had borrowed or styles that I had, at one time or another, sought or been trained to emulate" (6). Also, he claims that he has not "arrived yet, and probably never will." But he does admit to a growing confidence that now 40 years later "[…] it is indeed my voice that speaks, my hand that writes and my mind that thinks. With voice, hand and mind I now declare: *This is who I am*. And who is this person I am slowly discovering myself to be? It seems to be a child." (6-7). Ingold understands his life, then, not only metaphorically as a journey or odyssey, but as a particular form of travel, i.e. wayfaring. The *home* the wayfarer returns to is not a terminus in any simple sense. *Home* is a metaphor for a discovery of self. The quote continues as Ingold switches to the third person:

> Raised in a happy household, where his mother indulged his passion for model railways while his father pursued scientific research into the mechanisms of spore dispersal of aquatic fungi, this child would spend long hours immersed in the pages of D'Arcy Wentworth Thompson monumental masterpiece, *On Growth and Form* … of which his father possessed a copy of the original 1917 edition, […]. (7).

While the change from first to third person in the passage suggests the impossibility of ever arriving or completing his journey to the actual home of his childhood, Ingold – nevertheless – approaches the idea of home in terms of three images from his childhood. First, his model railway – Ingold's image of art and the embodiment of the "Art" of his essay title; secondly, his father's mycology

– his image of science corresponding to that aspect of his title; lastly, Wentworth's book – an image of reading. Together the images dramatize what Ingold now understands by home.

Ingold returns to the image of the model railway at a later point in his essay. Here he emphasizes that his main interest was not in the running of trains on his line (17). Rather, his most profound "pleasure came not from that but from placing my eye at the level of the layout and allowing my vision to enter into the little world I had created, to roam around the station buildings and on through the trees and meadows beside the tracks." (18) The two ways of interacting with the railway evoke the distinction between wayfaring and transport. Running your model train counts as transport. You are transported by proxy so to speak across your invented world. However, rather than embarking on train-lines of transport, Ingold let his gaze wander along the vistas offered up by the model scenery. In this way, Ingold succeeded in establishing lines of vision, or sightlines, which allow you to ramble along freely over your model world. Sightlines arise and come into being as you look at and experience the landscape. Viewer and feature are not separated as subject and object, but are co-created. Like the wayfarer, Ingold's childhood viewer is instantiated in and by the world contemplated. The first aspect of home, then, equals a particular wayfaring vision or attention to the world.

The second image – also involving vision – of Ingold's home as self-discovery involved his father at work – a subject he returns to repeatedly in his essay. For example, we learn that his father's science

> […] was a homely science, involving walks along river banks where he would collect the scum that often accumulates in brackish pools, bringing it home in glass phials to be investigated under a microscope set up at our dining room table. He had designed an elaborate contraption involving a pile of volumes of the *Encyclopaedia Britannica*, a glass plate, and an early version of the anglepoise lamp, which allowed him to project the forms

> of the fungi revealed under the microscope so that they could be accurately drawn. This he did with the utmost care, using a mapping pen, Indian ink and high quality Bristol board. (7-8).

The example develops Ingold's understanding of home as related to wayfaring. Thus, he recalls his father walking *along* river banks, for instance. The scientist is inscribed in his world. His father's "homely science" – while denoting informality, also underlines the degree to which he is engaged in his world. Thus, the family's dining room table doubles as his workspace. Moreover, the example contains elements that recall the image of the model railway. The representations of fungi he carefully records on cardboard – like Ingold's roaming vision – come into being as they manifest themselves projected from the microscope. Perception and the perceived are linked. The second image, then, develops the notion of the wayfaring attention to the world combining it with aspects of science as partaking in the world.

The third and last image – that of Wentworth's classic account of biology, *On Growth and Form* – is an image of reading, first and foremost.[1] In a manner, it sums up the activity and attention involved in the first two images. Here reading involves a particular mode of interaction with the text, i.e. *immersion*. Immersion for the reader involves the kind of instantiation and participation that is associated with the wayfarer. When you read immersively, you don't just glean or extract the key ideas of the writer. You get involved, you participate, and become a part of the world of the book. Here, too, a particular form of attention is demanded.

Taken together, the three images suggest, then, that making and

1 In his review of the centenary edition, Steven Rose says, "Thompson's emphasis on the shapes and patterns of life forms, and their self-organising capacities, rather than their molecular components, restores our understanding of (and wonder at the beauty of organisms as wholes rather than a mere assemblage of parts." (2017: np) Clearly, Ingold wants to make a point by including that particular book situated as it is after Darwin but before DNA. But in this essay, I merely look at the activity of reading it engenders.

enjoying art, doing science, and reading are equally involved in Ingold's notion of home as wayfaring. Ultimately, the three images that constitute home for Ingold dramatize his ideas of an "art of inquiry" and a "science of correspondence" that he outlines in essay (9-12).

WRITING HOME

Several accounts of Ingold's life and work exist (Ingold 2000; 2014; 2016; University of Aberdeen 2019).[2] Some of them proceed chronologically in the narration of his academic achievements of his life. The University of Aberdeen's "Biography" is a case in point:

> Tim Ingold was born in 1948. He received his BA in Social Anthropology from the University of Cambridge in 1970, and his PhD in 1976. For his doctoral research he carried out ethnographic fieldwork (1971-72) among the Skolt Saami of north-eastern Finland, and the resulting monograph ('The Skolt Lapps Today', 1976) was a study of the ecological adaptation, social organisation and ethnic politics of this small minority community under conditions of post-war resettlement. (Ingold 2019, np)

And so on, until we reach the late noughts and his "ESRC Professorial Fellowship". While Ingold's autobiographical accounts are clearly different, he, nevertheless, models his intellectual life chronologically, too. Thus, "A Life in Books" (Ingold 2014) singles out five books, which have played key roles in shaping him as an intellectual and a human being. Beginning in 1983 when he read Henri Bergson's *Creative Evolution* (159) and ending ten years later with *Gesture and Speech* by André Leroi-Gourhan. Similarly, in his "General Introduction" to *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill* (Ingold 2000, 1-7), Ingold offers a chronological account of the gestation of his book. If the book marks an arrival or destination, the point of departure is

2 The list is not complete.

equally easy enough to identify for Ingold. Almost like he recalls an epiphany, he remembers how "one Saturday morning in April 1988 – an entirely ordinary one for Manchester at that time of year, with grey skies and little rain – when on [his] way to catch a bus, it suddenly dawned on [him] that the organism and the person could be one and the same" (2000, 3).

The above examples writing Ingold's life exemplify *plots* rather than *storylines* (2007, 90-103) according to Ingold. Concerning plot, Ingold states, "the lines of the plot are not traced by the reader as he moves through the text. They are rather supposed to be laid out already before the journey begins. These lines are connectors. To read them […] is to study a plan […]" (90). In the examples above, plot takes you from idea to book or from one academic position to another. Plot recalls the idea of transport, then, and that particular mode of using the model railway of his childhood.

In contrast to his three instances of plotted life writing, Ingold's 2016-essay has much more in common with what he calls *storylines*. "The storyline goes *along* […]" (2007, 90). Moreover, in a manner that echoes Ingold's roaming lines of vision along which he experienced his model railway, "[t]he things of which the story tells […] do not so much exist as occur; each is a moment of ongoing activity. These things, in a word, are not objects but topics. […] every topic is identified by its relations to the things that paved the way for it, that presently concur with it and that follow it into the world." (90). Ingold's essay is carefully designed to favour a storyline rather than a plot reading. It falls into seven sections numbered sequentially from I to VII. However, Ingold's account contained by the sections is highly achronological. Within each of the seven sections and between them, he roams freely along the particular sightlines he establishes on his intellectual life, covering a range of topics. While Figure 1 does not do justice to Ingold's writing, or the complexity of the topics he covers, it, nevertheless, suggests how each of the sections constitutes a storyline and is the equivalent of the rambling lines of vision made possible by Ingold's childhood model railway and the immersive drawings of his father's homely science.

I	II	III	IV	V	VI	VII
2016 Graduate work Childhood Under- graduate years	Childhood 2003 2015 2016	2016 2013 2016 Childhood	1974 Early 80s 1986 1988	1988 Ingold 1990 Childhood 1990s 2004 Childhood 2006 2007	1990s 2000 2013 Childhood 2012 2016 1988 1997 1976	Childhood 2016

Fig. 1. Ingold's chronology.

The first line of Figure 1 outlines the seven sections sequentially in individual columns from left to right – the order in which we read his article. The second line outlines the achronology within each of the seven sections from top to bottom – the order in which we read the sections. For example, Section I takes us from 2016 back to the time of his graduate work. From there we go back to his childhood only to jump forward to his undergraduate years. Similarly, Section II opens with his childhood memories before sending us into the twenty first century. With the exception of the fourth, we can see that Ingold returns to his childhood repeatedly throughout the sections. The seven sections, then, I suggest are examples of individual storylines. They recall, too, his childhood model railway and the notion of wayfaring along the various lines of sight he enjoyed adopting. Alternatively, they can be likened to the fungal shapes emerging under his father's microscope.

The use of Roman numerals suggests that his storylines – although they do not deal with objects arranged and ordered chronologically – are ordered sequentially one after the other, nevertheless. As Ingold leaves one, he embarks on another, creating a particular arrangement or design of storylines. Thus, his seven examples of writing home – and his seven storylines invite a particular order of reading. The reader must begin at the beginning and move sequentially through the essay, duplicating the sightlines and storylines already laid down by Ingold. Interestingly, this is

a different notion of reading compared to the one he outlines in *The Perception of the Environment*. In his "General Introduction," he conceives of the book "somewhat in the shape of a mountain" (2000, 6) and, consequently, reading is conceptualised as a form of climbing or hiking. Thus, Part One offers "a steady climb" until you reach "a brief plateau at the start of the second followed by an ascent to the summit in Chapters Thirteen and Fourteen. Having reached that far, the third part affords a relatively easy descent." This is a plot with transports the reader across the beginning, middle, and end you could say. However, Ingold insists on taking his alpine metaphor further and claims that "like a mountain, one could just as well proceed in the opposite direction, starting with the third part and ending with the first." And Ingold doesn't stop there. He writes,

> Indeed there is no fixed order in which the chapters should be tackled. Each can be read and understood on its own, or as one of the set of explorations of closely connected themes comprising each part, which in turn can be read as one aspect of the total intellectual project comprised by the book as a whole. (6)

This mode of reading recalls the notions of storyline and wayfaring. Reading does not follow pre-established routes. In his essay, the seven numbered sections suggest that reading does follow a pre-laid line. However, the omnipresent achronology positively discourages the reader from approaching the essay and its seven sections as a plot. Instead, the conspicuous achronology invites the reader to map out a storyline for him- or herself on his or her way through the text. In this way, the essay – like Ingold's model railway – allows for wayfaring and the creation of the reader's own sightlines.

In this essay, I have tried to become a wayfarer immersing myself in Ingold's account of his journey home. I've tried to identify and follow a sightline or storyline to see where it took me. By focussing on the three images of the model railway, his father's mycology, and Thompson's book, I have tried to comment on In-

gold's notion of home journey in terms of the adoption of a distinct artistic and scientific wayfaring attention. Moreover, following this storyline also made possible an appreciation of his writing as home writing or wayfaring writing.

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INGOLD'S LINES AND NARRATIVE STRUCTURES: FROM TRISTRAM SHANDY TO GAME OF THRONES

Jørgen Riber Christensen

Based on the theoretical discussion of lines in Tim Ingold's *Lines: A Brief History* (2007), this article sets out to explore the function of lines in narratology, and it is the ambition of the article to examine a linear and sequential narrative structure with special focus on challenges to it. This focus will address three texts from different genres, media and historical periods that specifically exploit deviations from a straight narrative line. These sample texts are Laurence Sterne's 18-century novel *The Life and Opinions of Tristram Shandy, Gentleman*, a TV adaptation of a P.G. Wodehouse short story, and the HBO series *Game of Thrones*. The examinations of the narrative structures of each of the selected texts will include a specific consideration of them in relation to Ingold's theories.

The three sample texts have been selected from the criterion that they all bear direct relevance to *Lines: A Brief History*. *Tristram Shandy* is quoted by Ingold, the genealogically narrative structure of *Game of Thrones* corresponds to Ingold's chapter four "The genealogical line", and his cognitive and narrative concept of the broken line consisting of related dots with the readerly task of joining these dots to create meaning bears strong resemblance to quality or complex television where the Wodehouse adaptation embraces this narrative structure. In this way, the combined criteria are what Graakjær and Jessen (2015, 33-34) call "theory criterion" and "variation criterion". The first is defined by the function that

"The media texts are selected because they can cause a discussion of – including testing and development of – certain theories and frames of analysis." And in the latter "The media texts are chosen with a view to including as wide a variation within a given optics and prearranged textual typology as possible." (My translation.) In "Storylines" Gardner (2011, 53-54) seeks to unite an interdisciplinary approach of narrative analysis of literature and film in his treatment of comics with the line in focus, and a similarly interdisciplinary approach is used in this article where the narrative line is an approach to its sample texts with their media differences.

The article will include a summary of the narratological elements of Ingold's line theory and its usefulness, and this will be cast in relief against a background of competing plot theory. This assessment will be tested by the application of the line theory to narratological analyses of the three sample texts. It may be noted already here that the line theory comes out valuable even when it is challenged by three very distinct sample texts.

INGOLD'S NARRATIVE LINES

The method employed in *Lines: A Brief History* (Ingold 2007) is eclectic. Ingold draws on anthropological cases from all over the world and on cases from almost all periods in cultural history, from pre-history to (post-)modernity. Ingold states his thesis concisely: "What do walking, weaving, observing, storytelling, singing, drawing and writing have in common? The answer is that they all proceed along lines." (1), and he demonstrates how there is a movement or development from manual gestures to writing and to storytelling, but the reader can also sense that this development is described by Ingold from a position of cultural pessimism, as in the course of its history towards modernity the line has lost its movement and become fragmented, and for instance way-faring has been replaced by transport, the drawn sketch has become a route-plan, and "storytelling is replaced by the pre-composed plot".

The subject of this article is the relationship between lines and narratives, so it will concentrate on the aspects of Ingold's history of the line that address "Storylines and plots" as a section of the book

is called (90-96). The chapter in which this section is located begins with a reflection on the line drawn in the air with a flourish by Corporal Trim in *Tristram Shandy* (Sterne ([1759-1767] 1777, 576[1]). This line is reproduced in the novel, and quoting the artist Paul Klee, Ingold uses this line to demonstrate how a fragmentation of it into dots, which later must be joined as in a child's join-the dots puzzle, is a limitation and closure of it. If this flourish with a stick in the air is reduced to a series of fragments, it is closed, and there is no possibility of walking on, so to speak. Ingold uses the distinction between a walk and an assembly as the point of departure for his critique of modernity. In the section of this article about *Tristram Shandy*, Ingold's argumentation about Corporal Trim's serpentine line will be expanded into an examination of Sterne's graphic devices in the volumes of the novel and of its narrative structure.

It is possible to distil other narrative principles out of *Lines: A Brief History*, though they may not be stated directly in the book. In the chapter on genealogical lines Ingold writes: " Just as the names of places, told in sequence, narrate the journey along the course on which they lie, so the names of persons, similarly recited in order, tell the story of the line. Each person, in turn, is a topic of the story." (111-113). This chapter will be employed directly in an analysis of *Game of Thrones*.

Similarly, Ingold's sections in chapter 1: "Writing that speaks" and "The reader's digest" with its statement that" Every text, story or trip, in short, is a journey made rather than an object found" (16) about a reader's perception of a text have resemblances with the reader-response theory as formulated by Wolfgang Iser (1980), in which the reader in the act of reading moves backward and forward in a text to create meaning. The text as a journey also has similarities with Espen Aarseth's concept of the

1 I have used my 1777-edition of *The Life and Opinions of Tristram Shandy, Gentleman*. The marbled page, front and back, has been preserved in this antiquarian copy. The original marbled page was hand-produced. In the first editions, also the 1777-edition, the two sides of the page were laid directly on the fluid marbled mixture to take an impression. In later editions hand-cut pieces of marbled paper were glued to the page. Modern editions usually reprint the marbling in black and white.

ergodic text (1997). This ergodic text (Greek *orgon*: "work") is digital and interactive, and the reader of it has to work his or her way through it, manually using some pointing device. This performative reading of the interactive text creates traces (Ingold, 43) in it, definitely in its deep programming structure, and often also in its narrative surface structure on the computer screen as seen in many games.

Ingold describes how reading is a travelling movement and activity on the part of the reader:

> the storyline goes along, as does the line on the map. The things of which the story tells, let us say, do not so much exist as occur; each is a moment of ongoing activity. These things, in a word, are not objects but topics. Lying at the confluence of actions and responses, every topic is identified by its relations to the things that paved the way for it, that presently concur with it and that follow it into the world. (90).

This active, meaning-creating participating of the reader is not exclusive to digital interactive texts, and the reader's active experience of a text will be integrated into this article of readings of its sample novel and sample television episodes and series.

The performance of the 'join-the-dots' reconstruction of the broken lines in a story, as described by Ingold in his initial discussion of Corporal Trim's flourish (87), is a readerly activity. Narrative lines may be broken so far apart that the distance between them in the narrative is exceedingly far, and the cognitive journey of the reader may be long. The connection of the dots takes place in the reading of the text, but the author of the text must have constructed the dots and other textual material between them in order to steer the reader from the first dot to the last. As an example of this narrative device this article will include an analysis of the scriptwriting mechanisms of setup and payoff in the TV-episode based on the P.G. Wodehouse novel *Thank You, Jeeves* (1934).

Ingold contrasts the wayfarer with a traveller. The wayfarer's trail is like a line with no beginning and no end (81). On the other hand, "The traveller who departs from one location and arrives at another is, in between, nowhere at all." (82) So, if these two descriptions are drawn negatively together, we are left with neither beginning, middle nor end. To re-established these positions Ingold turns to storylines where he more positively acknowledges that a storyline does indeed move through steps, where one step is preceded by the step before, and followed by the step after, as also seen in this part of the quote above "every topic is identified by its relations to the things that paved the way for it, that presently concur with it and that follow it into the world" (90). There are echoes here from Aristotle's *Poetics* with its codification of the linear and sequential narrative structure with a beginning, middle and end, which has been employed, but also challenged through cultural history:

> A whole is that which has a beginning, a middle, and an end. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is or comes to be. An end, on the contrary, is that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle is that which follows something as some other thing follows it. A well-constructed plot, therefore, must neither begin nor end at haphazard, but conform to these principles. (Aristotle c. 300 B.C., VII).

This Aristotelean narrative norm is linear not only in its sequence of events but also graphically, and in textbooks for film producers and scriptwriters it can be illustrated as in Figure 1 where the unbroken straight line has been enriched by curves, describing levels of dramatic intensity.

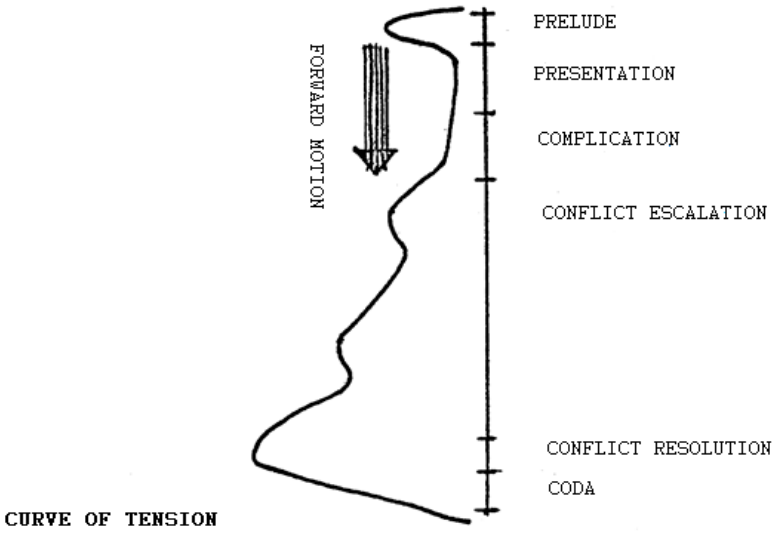

Figure 1. Ola Olsson's narrative, linear model, here in an early version with six steps. This plotline illustrates the degree of dramatic tension and the movement of a film. (Olsson [1982] 1986, 1, my translation).

What is here called enrichment or elaboration of the straight line with curves goes against Euclidian geometry where a line is defined by having only one dimension, i.e. length and no curvature. The straightness of the line is questioned by Ingold in the chapter "How the line became straight". In this chapter, he sees the straight line as "a virtual icon of modernity" and as a "triumph of the rational" (152), but not of "culture in general" (155). Again, we can distil narratological principles out of Ingold's general cultural critique, when he writes: "Clearly, Euclid envisaged the line as a connector – that is as a plotline rather than a guideline – taking no account of the linearity intrinsic to the constitution of the two-dimensional plane upon which all the figures of his geometry were supposed to be arrayed." (159) This plotline connects the steps of points in the dramaturgy of a text as seen in Figure 1 with the forward movement from prelude to coda, or with Aristotle, from beginning through middle to end. This model plotline will be examined and challenged in the next section of the article about

Laurence Sterne's 18th-century novel, which contains a number of graphic representations of lines.

THE LIFE AND OPINIONS OF TRISTRAM SHANDY, GENTLEMAN

Corporal Trim's serpentine line demonstrating celibacy, which Ingold uses as a point of departure for a cultural critique of modernity (Ingold 2007, 72-75), is not the only line in Sterne's novel. In fact, Sterne includes other graphic elements into *The Life and Opinions of Tristram Shandy, Gentleman* ([1759-1767] 1777). First of all, there are the plot lines, and in addition to these a black page, a blank page, a marbled page, asterisks and dashes, and Hogarth's illustrations.

A notable challenge in literary history to the Aristotelian linear and sequential narrative structure is Laurence Sterne's graphic representations of the narrative structure, plot and chronology of *Tristram Shandy, Gentleman*. More than halfway into the novel, Sterne has to pause to consider its narrative structure. Though he in volume one, chapter XIV was of the opinion that "a man of the least spirit… will have fifty deviations from a straight line" ([1759-1767] 1777, 73), it is from now on, his ambition is to be able to continue along a straight line, and a straight line is consequently drawn on the page (Vol. V, 56). Sterne sums up the various advantages of this line:

> a line drawn as straight as I could draw it, by a writing-master's ruler (borrowed for that purpose), turning neither to the right hand or to the left.
>
> This *right line*, – the path-way for Christians to walk in! say divines
> – The emblem of moral rectitude! says *Cicero*
> – The *best line!* say cabbage planters – is the shortest line, says Archimedes, which can be drawn from one given point to another. – (Vol. V, 56).

Sterne's emphasis on his use of a ruler to draw this line, which will rule his narrative and the action to come, has echoes in Ingold. Ingold writes about the use of a ruler:

> A ruler is a sovereign who controls and governs a territory. It is also an instrument for drawing straight lines. These two usages, as we have already hinted, are closely connected. In establishing the territory as his to control, the ruler lays down guidelines for its inhabitants to follow. And in his political judgements and strategic decisions – his rulings – he plots the course of action they should take. (2007, 160).

Yet, until now in the novel this rule has not been very effective, as Sterne's other self-conscious lines in this chapter show. The narrative has not been straight and linear, and certainly not sequential with a beginning, middle and end, and despite Sterne's noble intentions and promise, it will not become so. Shklovsky in his "A Parodying Novel: Sterne's *Tristram Shandy*" from 1929 concludes that Sterne's basic device is the time-shift, and that "causes are given after effects" (68). This is in stark contrast to Aristotle's prescription of "causal necessity" ruling the progress of a text. Shklovsky writes that "The first impression of a reader who picks up *Tristram Shandy* is that the novel is chaos. The action is interrupted constantly; the author continually retreats or jumps ahead" (66). Shklovsky substantiates this by pointing out that the dedication comes after the first two chapters, the preface is in chapter 20 of the third volume, and that chapters 18 and 19 of volume IX are displaced so that they come after chapter 25. Yet, Shklovsky stresses that this seemingly chaotic narrative structure with all its digressions is arbitrary in no way, and that "the story is held together by the motifs than run through it." (77). Shklovsky reproduces Sterne's narrative lines in his article, and he concedes that these charts "are approximately accurate, but they do not take into account the interruptions of motifs." Similarly, McKillop acknowledges that despite the absence of a

linear sequence the book has a coherent structure: "Sterne substitutes for the unilinear cause-effect sequence often called 'plot' a very elaborate set of patterns, themes, and symbols which invite comparison with devices used by later novelists, particularly those who practice the kind of psychological notation called 'stream of consciousness' writing." ([1956] 1968, 58). Sterne apologizes to Horace for not abiding to the rules set down by him in *Ars Poetica*: "I should beg Mr. Horace's pardon; – for in writing what I have set about, I shall confine myself neither to his rules, nor to any man's rules that ever lived." (Vol. 1, 9), and though Sterne claims in chapter XIX (Vol. 1, 110) that he has never read Aristotle, it is apparent in Slawkenbergius's Tale that Sterne is well-versed in *The Poetics* through his use of terms such as Catastrophe and Peripetia, and ironically Slawkenbergius describes his narrative method to write his tales with the Aristotelian dramaturgical elements of catastrophe, peripetia, protasis, epitasis, catastasis, catastrophe and peripetia "in the order Aristotle first planted them" (Vol. 3, 101).

Sterne's knowledge of and disregard for the classical rules, is connected by Freeman (2002, 142-142) to Sterne embracing Locke's theory of the mind with its "association of ideas", and referring to Tristram's mother's question to his father at the moment of conception "Pray, my dear, quoth my mother, have you not forgot to wind up the clock?" (Vol. 1, 3), Freeman writes that "In *Tristram Shandy*, the linear, clockwork regularity of Newtonianism is fractured in the narrative discourse by digression, deferral, and interruption." (2002, 141).

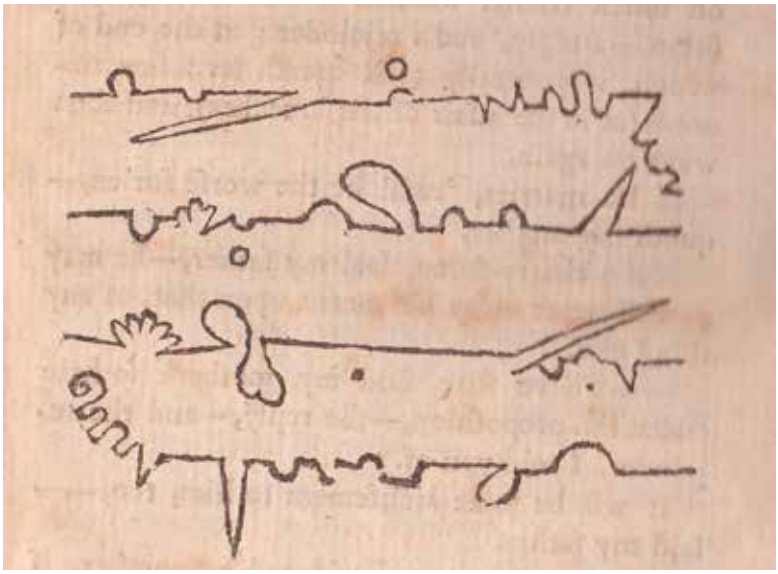

Figure 2. Sterne's narrative lines, Tristram Shandy [1759-1767] 1777 (Vol. 5, 54). These four lines are Sterne's own graphic representation of the narrative structure of each of the four first volumes of the novel.

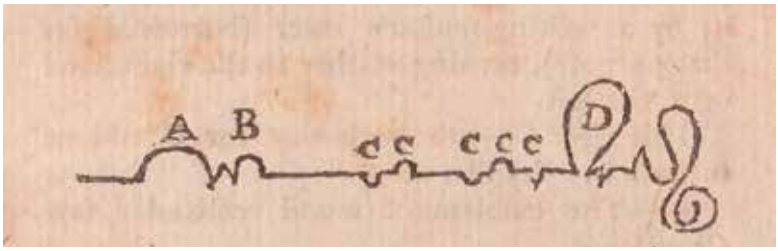

Figure 3. Volume five has this structure, and here Sterne has added this legend to identify the contents of the curves of the line: "By which it appears, that except at the curve, marked A, where I took a trip to Navarre, – and the indented curve B, which is the short airing when I was there with the Lady Baussiere and her page, – I have not taken the least frisk of a digression, till John de la Casse's devils led me the round you see marked D. – for as for c c c c c they are nothing but parentheses, and the common ins and outs incident to the lives of the greatest ministers of state; and when compared with what men have done, – or with my own transgressions at the letters A B D – they vanish into nothing." (Vol. 5, 54)

Sterne's metafictional instructions to the reader in the form of these linear graphic representations of a plot, which is not linear by any means, are expanded into the famous marbled pages (Vol. 3, 21-22. Figure 4). These pages turn the narrative inside out, as they embed the book's binding in the form of marbled boards within its pages. This may be understood as a topsy-turvy mise-en-abîme with the outer edges of the text being placed centrally. Aristotle's beginning and end (i.e. the book's front and back covers) are here in its middle.

Figure 4. The marble page from the 1777-edition of The Life and Opinions of Tristram Shandy, Gentleman.

Sterne's 18th-century complex, non-linear and non-sequential narrative lines and structures as he depicted them graphically have not died out. Contemporary popular media such as streaming television and DVD series use narrative structures that are similar in

complexity to *Tristram Shandy*. The narrative lines in series such as *The Wire* and *Lost* may be there, but they are sometimes broken, and the sheer length of a series with many seasons makes the beginning of a narrative line fade out of sight of the audience and into oblivion. This relatively new television genre has been called complex TV (Mitchell 2015). The article now considers an example of complex or quality TV, which is based on literature, and which also has some striking narrative mechanisms.

SETUP, PAYOFF AND P.G. WODEHOUSE'S THANK YOU, JEEVES

A special, but quite common, sequential and linear narrative device from dramaturgy is the use of setup and payoff. The function of the setup is to make probable an element of the action that follows later. This element is called the payoff. There runs a straight, but interrupted, line from the setup directly to the payoff, and if this line is not there, then the setup should be deleted. However, the line may be invisible to the reader, until he reaches the payoff. Chekov, normatively, describes the use of setups and payoffs as narrative economy: "Remove everything that has no relevance to the story. If you say in the first chapter that there is a rifle hanging on the wall, in the second or third chapter it absolutely must go off. If it's not going to be fired, it shouldn't be hanging there." (Chekhov in Valentine 1987) Again like the Aristotelian narrative rules, this linear narrative device can be challenged, but also employed to its full extent. P.G. Wodehouse consistently works with setups that are released in succeeding payoffs. Here, based on Ingold's remarks on the segmented line: "the dotted line – the line that is not a line" (3, and 86-111), the narrative function of setups and payoffs will be considered. Ingold calls dotted lines, "lines of transport" (79), and their textual equivalent is that the reader must join these dots in the act of reading, even though the distance between a setup and a payoff is often very long.

Scriptwriting manuals describe and recommend the use of setups and payoffs, whereas film and television analytical literature is silent about these narrative tools. Larsen (2003, 141, my trans-

lation) defines the two: "Setup – payoff – chain of expression consisting of at least two small parts. The first (setup) camouflages information whose deeper significance is revealed later through the second part (payoff). Larsen illustrates the connection between the two with the help of lines (Figure 5):

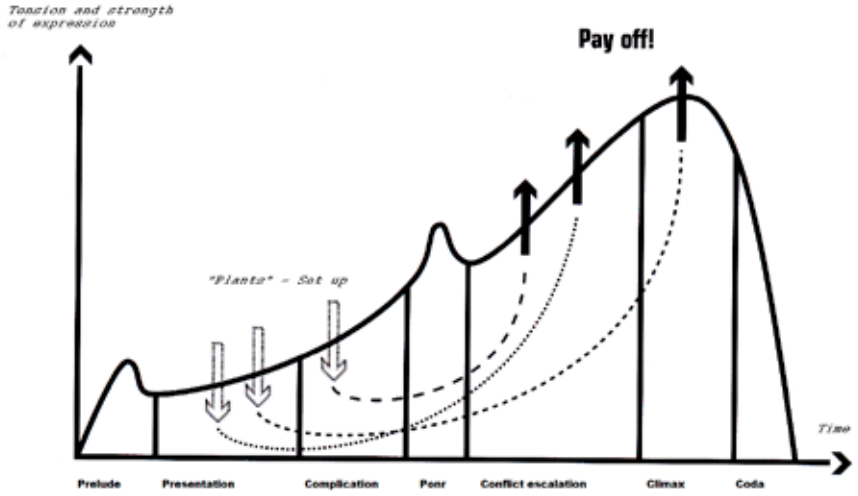

Figure 5 (Larsen 2003, 152, my translation). The lines of the narrative device setup and payoff are dotted. The camouflaged nature of the relationship between setup and payoff, which Larsen mentions (141) corresponds to Ingold's definition of a dotted line as a paradoxical connector: "It is the paradox of the line that is not a line, namely the dotted line." (2007, 151).

Howard and Mabley use a slightly different terminology calling the setup a plant: "A 'plant' is a preparatory device that helps to weave the fabric of a screenplay together. It can be a line of dialogue, a character's gesture, a mannerism, a prop, a costume, or a combination of these. As the story unfolds, this plant is repeated, thus keeping it alive in the audience's mind. Usually near the resolution of the story, when the circumstances of the characters and the audience have changed, there is a "payoff" on this plant in which the gesture, prop, or whatever takes on a new meaning",

and they recommend that "it is a good idea to separate plants and payoff with as much screen time as possible", or at least "to attempt to distract the audience from the plant with a major dramatic or exciting event that takes its mind off the plant" (1993, 72-73). This use of setup and payoff will now be illustrated with a narratological analysis of P.G. Wodehouse's novel ([1934] 2008) *Thank You, Jeeves* as it has been adapted into an episode "Kidnapped!" (1991) in the television series *Jeeves and Wooster*.

In Wodehouse's *Psmith Journalist* (1915), when Pugsy Maloney, the office-boy at the New York newspaper *Cosy Moments* struggles to tell the editors about an incident at a dance hall, Psmith censures his narrative style: "Your narratives, Comrade Maloney, always seem to me to suffer from a certain lack of construction. You start at the end, and then you go back to any portion of the story which happens to appeal to you at the moment, eventually winding up at the beginning" (Wodehouse 1915, ch. XIX). Psmith may here echo Wodehouse's own attitude to narrative meticulousness. Wodehouse's narrative acumen have been praised by many critics. Galligan mentions "his extraordinary skill in plotting" (1985, 609), Watson remarks that Wodehouse was "obsessed by construction", and that he was "a heroically diligent planner and reviser." (1997, 648), Mooneyham points out that he created "brilliant comic plots" (1994, 115), and Dugan that Wodehouse's "plots adhere to a seamless logic" (2010/2011, 233). For our purpose, it is interesting to note that these critics are aware of the narrative device of setups or plants and payoffs. Galligan writes about Wodehouse's narrative economy that "there are no false leads or loose strands, and it makes do with the least possible number of arbitrary devices and coincidences" (1985, 612). There are in other words no superfluous setups. Wodehouse does not hang Chekov's gun on the wall. The line between the setup and the payoff is often long. Galligan has noted that in *The Code of the Woosters*, the issue of the silver cow creamer, which is the setup, arises on the fifth page and is finally resolved (i.e. the payoff) on the second page from the end (612). We shall see that the same positioning of setup and payoff is used in the TV adaptation of *Thank You, Jeeves*. It is in the climactic

chapter that the payoff is placed, and sometimes one single payoff is fed by several setups (613). The length of the line between setup and payoff may be so long that the reader may have forgotten the initial setup, until he is reminded of it when he reaches the payoff. Dugan uses the metaphor of loose-ends of strings, when he writes that "various loose-ends that the reader had forgotten about being snatched up and handled by Wodehouse, until the end of the book" (2010/2011, 234). The readers may then be rewarded with pleasure. Hall (1974, 47) compares Wodehouse's plots to commedia dell'arte and that "the pleasure lies in admiring the ingenuity and verbal pyrotechnics by which the plots reach their predetermined ends". We may say the predetermination is the stable relationship between setups and payoff.

The narratological lines do not run exclusively within each of Wodehouse's novels and short stories. Hall has analysed the occurrences of the Drones Clubs and characters connected to it, and this analysis has been illustrated graphically with a diagram. This diagram uses lines of various kinds reminiscent of Ingold's system. The legend of Hall's diagram explains: "Connections between stories or characters are shown by lines, unbroken for characters and broken for locales. Where single personages connect stories or series, their names are written along the connecting lines. The names laid in Valley Fields are surrounded by a dot-and-dash line." (19)

The episode "Kidnapped!" in the TV adaptation of Wodehouse's *Thank You, Jeeves* ([1934] 2008) in the BBC series *Jeeves and Wooster* (season 2, episode 5, 1991) demonstrates how setup and payoff have been strengthened dramaturgically in the adaptation process by the script writer Clive Exton. The first lines of the episode only seven seconds after the title sequence are:

> This is a big day for the last of the Woosters, Jeeves.
> Indeed, sir?
> The Drones are electing a new chairman of the dining committee.

Wooster aspires for this post, but the complication arises that according to the club rules no one with a criminal record may offer himself for election, and Wooster has one because he once stole a policeman's helmet. This is the setup for the whole episode. The action that follows drowns it out. It includes such diverse elements as Wooster protecting Pauline Stoker from a mysterious stranger, a trip to Chuffnell Regis with a compromising overnight stay at an inn with Pauline Stoker. In Chufnell Regis, Wooster's friend and Pauline's future fiancée Chuffy Chuffnell tries to sell Chuffnell Hall to Pauline's American millionaire father, who will turn it into a sanatorium with Sir Roderick Glossop as its director. The plot includes members of the Drones Club dressed up as black-and-white minstrels, Wooster being imprisoned aboard Stoker's yacht, and local superstitions about Old Boggy walking the streets of Chuffnell Regis. Finally, Jeeves ensures that all the black-and-white minstrels are arrested, so that the members of the Drones Club now all have a criminal record, and consequently the rules for the committee are changed, and Bertie Wooster can be elected. This final point was the payoff, and it comes only one minute before the end of the episode.

In the adaptation process Clive Exton had to rewrite Wodehouse's novels so that the action could fit the 55-minutes episodes of the TV-series. *Thank You, Jeeves* was adapted into two episodes "Jeeves in the Country" and "Kidnapped!". Using the metaphor of yarn or thread, Taves describes how Exton's departure from Wodehouse involved the combination of disparate plot strands from various narratives were combined, and how "the individual plot strands of the stories were disentangled" in the scripts of the episodes of the series (2006, 131, and see Ingold 2007, 90). Apart from the general change from the novel's first-person narration by Wooster himself, the plot of "Kidnapped!" involved the addition of the setup and payoff about the dining committee and its necessary inclusion of changing the original members of the black-and-white minstrels group to the members of the Drones Club. The transformation of liter-

ature into television drama involved an even tighter narrative structure than the one already accomplished by Wodehouse himself, where as we have seen, what bound the complicated plot together was its embedding between a setup and its payoff, and as Galligan has noted the distance or time between the setup and its payoff is very long, as long as it can possibly be in "Kidnapped!".

GAME OF THRONES AND THE GENEALOGICAL LINE

In chapter 4, with an anthropological angle, Ingold turns his attention to the genealogical line. This section of the article continues the narratological possibilities of Ingold's work with lines, and it addresses the possibility of employing the genealogical line as a narrative principle of its storylines. To do so, the TV series *Game of Thrones* (HBO, 2011-2017) will be examined with this in focus.

The genre of *Game of Thrones* is the subgenre high fantasy, which means that it takes place in a pure fantasy universe without any inclusion of the real world of the audience (Boyer and Zahorski 1984, 5; Haastrup 2016, 132). This world is primarily late medieval (Larrington 2016, xiii; Gjelsvik and Schubart 2016, 7), and with numerous ramifications its elaborate plot over seven seasons is centred on a dynastic struggle for the Iron Throne among the noble families in the world of Seven Kingdoms of Westeros. The viewing and perception of the series is complicated by its large number of characters, locations, interweaving plot lines, and time lines, which inside the series stretch over several years, and likewise outside the series in its distribution that last seven years or seasons with more than 70 episodes.

Like *Jeeves and Wooster* with its intricate narrative pattern, *Game of Thrones* can be characterized as what has been termed quality and complex television. According to McCabe and Akass some of the characteristics of "quality TV" are narrative patterns with "multi-layered story-lines and complex characters involved in ambiguous moral dilemmas" (2007, 9, 10, 312), and Mittell (2015) describes TV-storytelling as more literary and cinematographic with a new "narrative mode" (3). Mittell's examples are series

such as *Lost*, *Breaking Bad* and *The Wire*. According to Thompson's review of the brief history of quality TV (2014, xvii-xx), the *Jeeves and Wooster* episode from 1991 addressed in this article can be placed in the first generation of quality TV, whereas the HBO series *Game of Thrones*, which is still being produced, represents the present, or state-of-the-art, generation of quality TV.

This complexity of *Game of Thrones* paired with the popularity of the series has resulted in a large number of paratextual wikis, produced by fans of the series[2]. Many of the wikis has the aim to facilitate the viewing of *Game of Thrones*, and a frequent graphical aid is the genealogical line with the characters of the series organized in their dynastical families. This aid is not only character-based; it also visualizes the thematics and relational plots of the series.

With an illustration of a family tree with portraits of its family members, as seen in many *Game of Thrones* wikis, Ingold stresses the importance in the late Middle Ages of genealogical lines: "To the feudal nobility of the later Middle Ages, concerned above all to guarantee their hereditary titles to land and privilege, preferred to perpetuate the ancient practice of reading genealogical lines from top to bottom. The lines were depicted as channels down which the dynastic blood would flow, and along them were placed personages represented by miniature portraits, crests or medallions." (2007, 118). However, it is not only the historical or anthropological value of the genealogical tree that Ingold concentrates on. In the chapter about genealogical lines, he is aware of the narratological potential of genealogical lines:

2 These are just a few of the wikis with genealogical lines or family trees: http://mightymega.com/2014/04/09/game-of-thrones-a-detailed-family-tree/, http://90kids.com/game-of-thrones-family-tree/, http://www.chartgeek.com/game-of-thrones-character-relationships/, http://blog.revolutionanalytics.com/2013/05/because-its-friday-game-of-thrones-family-trees.html, https://www.reddit.com/r/gameofthrones/comments/1kc17q/spoilers_all_great_work_for_this_tree_of_game_of/, https://www.reddit.com/r/gameofthrones/comments/1kc17q/spoilers_all_great_work_for_this_tree_of_game_of/, http://www.knowstack.com/game-of-thrones-family-graph-using-neo4j/, http://www.vox.com/2016/6/14/11924146/house-targaryen-fan-art, http://www.3dhdwallpapers.com/wallpaper-game-of-thrones-lineage.

> The lines of the genealogical chart do not go out for a walk, as those of the traditional pedigree do. Reading a pedigree, we follow its trails rather as we would the lines of a sketch map or itinerary, either 'downstream' towards descendants or 'upstream' towards ancestors. The personages we encounter along the way are like places on the river. Just as the names of places, told in sequence, narrate the journey along the course on which they lie, so the names of persons, similarly recited in order, tell the story of the line. Each person, in turn, is a topic of the story. The lines of the genealogical chart, by contrast, are read not along but up and across. Reading the chart is a matter not of following a storyline but of reconstructing a plot. The cognitive task of the reader, as we have already seen in the case of the printed text, is not to find a way through the landscape of memory but to assemble into a coherent structure the fragments distributed over the surface of the blank page. (112-113).

It may be noted that here Ingold employs narratological terminology, and it is the argument at this point in the article that a series such as *Game of Thrones* is a manifestation of the narratological potential of genealogical lines. *Game of Thrones* is comparable to the genre of the family saga, in which genealogical lines also play a role, but not to the same extent as in *Game of Thrones* (Meulengracht Sørensen 2001, 65-74). Haastrup stresses how family in the series determines an individual's standing in society (Haastrup 2016, 136, 145), and the series' title sequence animation always contains the insignia of the four leading families, the direwolf, the dragon, the lion and the stag (138).

As a fantasy series *Game of Thrones* is set in a world similar to the late Middle Ages. In his history of feudal society, in a chapter "Ties between Man and Man: Kinship", Bloch ([1961] 1975, 123-144) establishes the group of kinship as a bearer of society. In France, these groups founded on blood-relationships were called *lignage*, and Bloch writes that "the general assumption seems to have been

that there was no real friendship save between persons united by blood." (124) Economic solidarity was one positive aspect of the kindred group, a bloodier one, so to speak, was the custom of vendetta. Private vengeance was a moral and sacred obligation (126), and feuds between families, especially noble families, could continue for decades. The tie of kinship, however, did not prevent intestine violent quarrels, including massacres of family members (134). *Game of Thrones* reflects these medieval customs and social structures. The subtitle of Larrington's *Winter is Coming* (2016) is *The Medieval World of Game of Thrones*, and the series constructs its world out of familiar building block' "chiselled out of the historical and imaginary medieval past", it says in the introduction of this book (1) which also mentions kinship as one of these building blocks, a subject that is treated in a separate chapter, in which it is stressed that "Bloodline is everything for the members of the Great Houses" (15). The prominence of vengeance and blood-feuds, which again is based on genealogical lines, is one of the central causes of conflicts in the series (Larrington 2016, 42-46).

THE RED WEDDING

A narratological reading of episode 9 of the third season with the title "The Rains of Castamere" (HBO, 2013, director David Nutter), popularly known as "The Red Wedding" will illustrate the series' stress on genealogy and bloodlines. The narrative structure of this episode weaves six storylines together. The main story is about Robb Stark, his pregnant wife Talisa and his mother Catelyn. The Stark family is also prominent in three other storylines. The first is with Arya, Robb Stark's sister and the Hound, Sandor Clegane, the second with the two Stark-brothers Bran and Rickon, and Jojen Reed and his sister Meera and their two retainers. The third is also with a member of the Stark family, the "bastard" son Jon Snow. A separate storyline follows Daenerys and her generals in Yunkai and their conquest of this city. Finally, Samwell and Gilly and her baby daughter are travelling south. These storylines interrupt one another with 14 sequences in all. What ties them together and creates unity in the episode is its theme of kinship, and

how kinship with emotional ties and cold or cruel dynastic power are inseparable.

Two council of war meetings are comparable. There is one between a mother and son, Catelyn and Robb Stark, where an argument for an attack is Catelyn Stark's "Show them how it feels to lose what they love" accompanied by emotional underscoring music, and there is Daario and Daenerys' war council, where a theme is who are to be trusted in the war room. No one in the council are blood related, as a contrast to the first meeting. Feelings of kinship and loving care are found outside families. North of the Wall, Samwell and Gilly are on their way south with Ginny's daughter, whose biological father is her own father; but this bond of incestuous kinship, is alleviated by Samwell's loving care for the baby. Their relationship in the series is not based on bloodlines, but on love; yet it is darkened by the fact that Samwell has been expelled by his father, who has claimed that he "has no son". The storyline with The Hound, Sandor Clegane, and Arya also contains a contradictory sense of care. At one point The Hound admonishes Arya Stark: "I am your father" to avoid danger from strangers. Again, we have a relationship that is not family, yet it is disguised as such. This fact rests within the overall structure of kinship of the series and as a way of understanding society and perhaps even existence.

Four of the six storylines of the episode are with the Stark family with the wedding sequence taking prominence. Initially, this sequence has a discussion between Walter Frey and Robb Stark, who has failed to keep his promise to marry one of Frey's many daughters. The Starks are received treacherously with bread and salt in ultra-close-ups at Walter Frey's castle, The Twins. Frey remonstrates that this broken promise has hurt his daughters: "It was not me you spurned, it was my girls […] One of them was supposed to be queen, now none of them are." Kinship and kingship are fused into one bond, which has been broken. The daughters are introduced one by one standing in line with a camera travelling synchronously along the line, and this scene is repeated with the granddaughters. Yet it is stressed in the narration

that Frey does not remember the name of one of the granddaughters. Kinship is not perfect with him, though his argumentation is based on kinship. Robb Stark excuses his broken promise with his love for the now pregnant Talisa. Again, this is a conflict, a stronger one, between emotional relations and political ones. In the episode, the wedding sequence is now left for some time, only to dominate the last part of the episode. In between, Bran Stark and his group have taken shelter in an abandoned mill, but this group has to split, so the two Stark brothers now separate, though their relationship are also a combination of family ties and political ties: "I am your brother. I have to protect you", says the young Rickon. Bran replies "Right now, I have to protect you. You're the heir to Winterfell."

The episode cuts back to the wedding feast where everything seems merry, yet after an intimate moment between Robb and his pregnant wife with Robb's mother looking on, the massacre begins with the stabbing of Talisa Stark's pregnant womb, thus breaking a bloodline; but another strand of it is saved, as outside where Arya and The Hound have just arrived, Arya witnesses the murder of Stark's soldiers and his wolves in emotional reactions shots; but she herself is rescued by The Hound, who knocks her unconscious and escapes with her. Cut to the interior: The Wounded Robb Stark crawls to his dead, pregnant wife. His mother sees it and begs Lord Frey to let her son live, yet everyone is killed, the mother last, and the episode ends with some of, but not all of the Stark-bloodline cut short.

The episode has demonstrated that the matter of dynasty and the institution of blood-related family are one and the same, and it reflects these medieval customs and social structures, not only thematically, but also in its narrative structure with the cross-cutting between its six storylines.

INGOLD'S NARRATOLOGY IN THE CONTEXT OF PLOT THEORIES

Tim Ingold's scientific field is anthropology, not narratology, yet he subsumes narratives as a function of social life. Here he sees

lines as what ties "walking, weaving, observing, storytelling, singing, drawing and writing" together, and he calls his approach and subject "a comparative anthropology of the line." (Ingold 2007, 1). To describe the narratological aspects of Ingold's 'lineology' it is therefore necessary to comb his *Lines a Brief History* for its narratological aspects and insights as there is no coherent and autonomous narrative exposition, only seven pages concern themselves directly with "Storylines and plots" as this section is called. In this section, Ingold's concern is the poiesis of stories when it moves from oral to handwritten and printed in the context of a sequential and a non-sequential line, where he connects the sequential plotline to the printed narrative. The sequentiality and its locative qualities with a beginning, middle and end are comparable to Aristotle's classical poetics.

When Ingold in his chapter on "The genealogical line" turns from poiesis to reception, his argumentation is comparable to Iser's reader-response criticism with the reader necessarily being active in the act of reading to construct meaning. Ingold writes that "Reading the chart is a matter not of following a storyline but of reconstructing a plot." (113) Ingold's distinction between "following a storyline" and "reconstructing a plot" has its roots in his spatial distinction between transport and wayfaring, where transport with its well-defined route with a point of departure and destination is similar to following the storyline, whereas "reconstructing a plot" is open to digressions in order to be able to construct causality in the story(line).

In *Aspects of the Novel* (1927), E.M. Forster uses the example "The king died and then the queen died" as a story, and "The king died and then the queen died of grief" as and example of a plot (93-94). Again, Ingold's distinction between "following a storyline" and "reconstruction a plot" may also be seen in the light of the pair fabula and syuzhet (Tynyanov 2006, 75-78; Shklovsky 2006, 130-133). Fabula is the basic storyline with is chronological sequence of events in a narrative, the story, and it is the material for the syuzhet, the plot, which may re-order and omit events, so that it is left to the reader to re-construct the fabula with the addition of

for instance the stylistic colouring of the syuzhet, which can be dependent on genres and media differences.

The Russian formalist concepts of fabula and syuzhet has been employed in film narrative theory, e.g. Bordwell (1997) and Bordwell and Thomson (1997), and as we have seen in the article, Ingold's concepts of the broken or dotted sequential linear narrative, has its counterpart in media narratology with the pair setup and payoff without Ingold using these terms, just as he does not mention fabula and syuzhet. His interest and aim lie elsewhere than in the specific field of narratology.

Ingold does not include traditional narratological terminology in his discussion of the line and its history. Hillis Miller's *Ariadne's Thread: Story Lines* (1992) is comparable to Ingold's work, with a difference. Whereas Ingold's narratological insights are included in his anthropological critique of modernity, Hillis Miller focusses solely on narratology, and as such it is a systematic, detailed and elaborate work on the line in narratives belonging to a deconstructivist school (Onega and Landa 1996, 286). Whereas the few sample texts in this article, which have been chosen using the theory criterion in order to examine the narratological aspects of Ingold's line theory, Hillis Miller's samples are a wide range of nineteenth- and twentieth-century texts, not only literary, just as the areas of interest chosen by Hillis Miller include linear terms to describe character, the terminology of interpersonal relations, economic terminology and illustrations for novels; but also the physical aspects of writing and printing books, the linear terminology of the narrative line or diegesis, narrative terminology including topography and of figures of speech (Miller 1992, 19-21).

Just as Ingold's general anthropological method in *Lines* has been described as eclectic in this article, the same must be said more specifically about its narrative aspects. He does not offer a comprehensive narratological method, as for instance it may be found in Hillis Miller. However, Ingold's anthropological method with its narratological aspects has come out unscathed in the challenge posed by the article with its three sample texts. The three samples have their historical differences and in par-

ticular their media differences with a novel, a TV adaptation of a novel, and a streaming television series, which is partly an adaptation of novels. The early *Tristram Shandy* belongs to the genesis period of the novel, and its structure is influenced by Locke's philosophy with its association of ideas. The Wodehouse television series with its entertainment character is, like Wodehouse's writings in general, characterised by being a narrative game with its formula writing of elegant setups and payoff, and *Game of Thrones* is complex television with its host of characters all encompassed in a genealogical societal structure, which is also a narrative structure. Despite these differences of the three sample texts, the line as a critical narrative tool has shown itself to be useful.

CONCLUSION: NARRATIVE LINES AND NARRATOLOGY

Initially this article has considered Ingold's exposition of the cultural and anthropological history and meaning of lines in order to distil narratives principles from it. The article has found similarities between Ingold's theories and narratological theories such as reader/response criticism, the concept of the ergodic text, and Aristotle's sequential and linear narrative norm. Ingold's storyline has been compared with the graphic linear and curved narrative models of film and television scriptwriting textbooks.

Ingold's brief mentioning of Corporal Trim's serpentine line in *Tristram Shandy* has been expanded in this article to a consideration of all the instances in the novel of Sterne's graphical representations of his narrative principles, be they linear or marbled. The analysis of the novel concluded that Ingold's theory of lines could be employed to consider narrative structures in Sterne's work both when they were implicit and when they were visually present as printed lines. Next, Ingold's discussion of yarns, threads and the line that was interrupted into segments and became a dotted line meant to be joined by the reader was seen in connection with the likewise interrupted narrative mechanism of setup and payoff in a TV adaptation of a Wodehouse novel, the *Jeeves and Wooster* episode. Again, it can be concluded that a narratological analysis in

the light of Ingold is not only possible, but also fruitful. Finally, in Ingold's chapter on "The genealogical line", Ingold himself is explicit about the narratological potential of genealogical lines and family trees. In an analysis of an episode of *Game of Thrones*, this potential is regarded as not only the narratological, but also the thematic foundation of this series. The historical reflections of the Middle Ages in the series are similar with what Ingold writes about the role of bloodlines, and here the line, elaborated into the branches of a family trees, is also the narrative line or thread running through seven seasons of a TV series.

The ambition of the article to distil narrative principles from Ingold's cultural history of the line has been illustrated by analyses of three distinct textual samples, and it may be concluded that there is a line between Ingold and narratology, though – to use Ingold's concept – the line is sometimes a broken one.

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LINES ACROSS GENRES IN DANISH TV-SERIES

Lynge Stegger Gemzøe

Since *Forbrydelsen* (2007-12, English title: *The Killing*) was aired in the UK on BBC4 in 2011, Danish TV drama has been enjoying unprecedented success with the British audience (Bauer et al. 2013; Stougaard-Nielsen 2016). Further, following up on the TV-series, a wide selection of books on Denmark and Danish national culture have been published in the UK (Kingsley 2012; Booth 2014; Russell 2015; Higgins 2016). There is no doubt that the British reception paved the way for a broader international attention to Danish TV series (Esser 2017; Hansen & Waade 2017, 208) – to Danish culture, and further to Nordic productions and culture. But how are such constructions of Danish national culture interwoven with the Danish TV-series? That is what this article sets out to answer, prompted by the recent great interest in both categories in the UK.

It is my assumption that this story cannot be told from linear point of view, pointing out causes and effects. As an attempt to explain some of the lines involved, my point of departure will be Tim Ingold's understanding of the thread as "a filament of some kind, which may be entangled with other threads or suspended between points in three-dimensional space" (Ingold 2007, 41). These threads weaving a "delicately woven fabric composed of a myriad of interlaced threads" (Ingold 2007, 61) are suggested to be useful as a supplement to traditional genre categories and conceptions of influence, in describing prevalent relationships in

Danish TV-series as well as the break-through of Danish TV series and culture in Britain.

Studying national culture poses an array of methodical and theoretical challenges because there are so many approaches to ideas about national identity. In spite of these obstacles, thoughts on national identity and national narratives refuse to die. On the contrary, they exist and thrive, as the literature on the subject amply proves. From an anthropological approach, non-Danes have done work in Denmark (Jenkins 2012; Reddy 1997; Borish 1991). Other accounts of the Danish way of life have been made by journalistic reports of what it means to live in Denmark. To create a point of departure for the analyses of modern Danish TV drama in the article, I shall briefly refer to these studies and accounts, at the outset supplied with a Danish point of view.

Danish anthropologist Anders Linde-Laursen has done a historical/ethnographical piece on Danish-Swedish relations (1995), establishing the advantages of a comparative approach and 'the foreign view'. His studies explore the historical background of the strange mixture of goodwill and animosity that has dominated the Danish-Swedish relationship through changing periods of war, competition and cooperation. In this way, they contribute to explain the mutually complicated feelings, which – to a certain degree – persist between Danes and Swedes, and which are renegotiated in TV drama productions such as *Bron/Broen* (2011-2018). Several non-Danish anthropologists have also mapped important parts of Danish traditions and culture.

British social anthropologist Richard Jenkins (2012) directly approaches the question what it means to be Danish, and in which ways 'Danishness' is interpreted and defined. His study primarily stems from his two years spent observing people and living in the Danish provincial town of Skive in the late nineties, supplied by further studies in Denmark 2008 and 2009. It is built on extensive observations of everyday life in Danish institutions such as kindergartens, schools and a trade union, as well as daily meeting places such as squares, streets, shops and for instance McDonalds. He also includes festive occasions such as birthdays and confir-

mations. Jenkins makes use of extensive quotes from interviews with Danish citizens to support his observations. This approach enables him to deliver a thorough analysis of salient aspects of the welfare state, including the interaction between the state and civil society, the egalitarian society, and the traditions of consensus in political debates – and the ambivalence towards newcomers. These interactions result in what he calls 'paradoxes of identity'.

He is not the first to point out the importance of the Danish welfare state and the dilemmas it includes. Indian anthropologist Prakash Reddy described Denmark like this in 1997: "I believe that the Danes have three religions. The first one is Christianity, of course, but very few are interested in that. The second one is the welfare system and the third is the folk high school." (1997, 15). Prakash Reddy's work is based on stays in Denmark during the 1990s resulting in several books, among them *Danske dilemmaer* (1998). Significantly, Reddy, just as Jenkins, points out that though egalitarian beliefs and practices prevail, they also represent some difficult dilemmas for social conduct, seen, for instance, in generation gaps and parents' prevailing feeling of spending too little time with their children.

Anthropologist Steven Borish has previously pointed out the importance of the folk high schools. However, his book goes far beyond that. According to him even your average American might have heard about the Danish welfare state, but has little (or only inaccurate) knowledge about it: "It soon became clear to me that what little knowledge of Denmark exists in the American awareness is bound up with stereotypes about pornography and the welfare state …" (1991, 46). Primarily, he characterises the Danish culture as a culture based on equality, and he points out that there are positive as well as negative sides to this. The positive side is that the prevailing consensus culture enables conversations ending in compromises. The negative side is that in a culture of equality no one is allowed to stand out.

In this culture of equality, at least two components stand out – social equality, guaranteed by the norms and practices of the welfare system, and gender equality. Being in the absolute top on

the Global Gender Gap Index of 2014, produced by the World Economic Forum (2014), all the Nordic countries are renowned for their gender equality, occupying the five first places. Significantly, this Index maps gender equality within four key areas: health, education, economy and politics.

Summing up, scientific, anthropological accounts of Danish culture and Danishness are primarily concerned with describing and understanding the traditions of equality and education in the Danish welfare state. Recently, such accounts have been supplemented by a huge set of journalistic writings. After the acknowledgement of Danish TV series abroad, a great many articles on Danish TV drama have been published in the UK, the US and Germany, among other countries (Eichner 2017; Hansen 2016; Sparre 2015). These articles are not the main focus of this article. A thorough media coverage analysis of non-Danish newspapers writing on Danish TV drama simply encompasses more data than can meaningfully be integrated here. However, based on the quantity of reviews of Danish TV series and their predominantly positive evaluations, it is safe to say that the newspaper *The Guardian* played a major role in the British reception.

Against that background, it is not surprising that three books on Denmark and Danish culture were written by three different journalists from *The Guardian*. These authors are not anthropologists, even though they all apply anthropological methods, and the books are not meant as scientific accounts. The books are interesting in this context because they are either partly inspired by or at the very least assume knowledge of some of the Danish TV series that are the subject of this article. In this way, they contribute to the texture of "delicately woven fabric" of imaginations of Danish contemporary culture in a British context.

Inspired by the success of *Forbrydelsen* and *Bron/Broen*, and using the series to sell the book, on the cover of Kingsley's guide to being Danish (2012) it reads: "Denmark is the country of the moment. The motherland of *Borgen* and *The Killing* …". With half of its contents clearly picked out to pique the interests of the tourist (food, design and Wonderful Copenhagen), the book is a mix-

ture of observations, reflections and a travel guide. Like Jenkins, Reddy and Borish, Kingsley is genuinely fascinated with the Danish welfare state, its model of education, including the folk high schools and the, in Kingsley's view, strange way of financing private schools with 80 % subvention from the state.

Michael Booth published *The Almost Nearly Perfect People* in 2014 on "the truth about the Nordic miracle", in which he tries to add some perspective to the idea that the Nordic way of life is superior. The book is marketed as a humorous critique of Nordic countries, and while it does offer said critique, the author obviously also sees the positive side of Danish culture and way of life. The most prominent critique is a worry that the Danes' laid-back attitude towards work might make them happy but might also ultimately lead to problems with the national economy. This line of thought could be seen as a continuation of Barry Forshaw's point of view launched in his book about Nordic crime fiction: "But the appeal remains the same: we are shown a country which is different from Britain – but not too different. The lure of the (slightly) exotic, plus a vague sense of schadenfreude that the wheels are coming off the utopian welfare-state bus." (2012, 8)

Booth's publication did not keep fellow journalist Helen Russell from publishing *The Year of Living Danishly* – "uncovering the secrets of the world's happiest country" (2015). In this book she makes apparent that, before moving there, her only knowledge of Denmark as a country had been gained from watching Danish TV series: "Other than Sarah Lund's Faroe Island jumpers, Birgitte Nyborg's bun and *Borgen* creator Adam Price's knack for making coalition politics palatable for prime-time TV, I knew very little about Denmark. The Nordic noir I'd watched had taught me two things: that the country was doused in perpetual rain and people got killed a lot." (Prologue, xvii).

Recently, an impressive array of titles on *hygge* (a supposedly Danish way of having a nice, easy-going and cosy time) has swept across the British market. Significantly, this phenomenon is also discussed by Jenkins as well as Reddy and Borish. Jenkins' definition can be found in his list of important Danish words: "a desirable

social atmosphere or feeling, characterised by small-scale settings, informality, relaxed intimacy and inter-personal warmth, and is related to the notion of 'home'." (Jenkins 2012, xiv). The British 2016-publications on hygge have been so numerous that more critical voices coined it "The hygge conspiracy" (Higgins 2016). A great many of these publications were self-help books that promised readers a happier life. Apparently, constructions of national culture can be repackaged into, and sold as, self-development.

The link between the TV series and an interest in constructions of Danish culture is underlined by an array of Nordic Noir tourist tours in Copenhagen specifically catering for audiences of these TV series (Visit Copenhagen 2017). In 2013, the London based magazine *The Economist* argued that the world could learn a lot from the success of the Nordic welfare states (*The Economist*, February, 2013), especially highlighting the *flexicurity*-system in which most employers have a high degree of flexibility and employees a high degree of security. It seems that the TV series, coupled with the reports about Denmark being the world's happiest country (Wiking 2013; Helliwell et al. 2012-2016), and reports about the Nordic countries' economies have allegedly sparked a wider interest in tales about Danish national culture in a British context. These combinations of interests have been big enough to warrant tourism, different recent accounts of what it means to be a Dane, books and articles on the Nordic noir phenomenon and a myriad of self-help publications on Danish *hygge*.

So far, I have shown that the Danish welfare state and an emphasis on social equality and gender equality are an important part of how Danes are seen from the outsiders' perspective – and that you can draw lines between anthropological and journalistic accounts of Denmark. I have also suggested that the success of Danish TV series and reports about Danish happiness have contributed to an interest in Danish national culture. In the following, I aim to show how stories about the welfare state and powerful women are interestingly also interwoven with Danish television drama across genres, and how the series showcase different aspects and constructions of Danish national culture.

My cases will be *Forbrydelsen* (2007-12), *Borgen* (2010-13), *1864* (2014) and *Arvingerne* (2014-2017). I choose to focus on these cases, because they are all primarily produced by Danish public service broadcaster Danmarks Radio (DR), they all stem from the same period, they have all been made primarily for the Danish national audience which DR is bound by law to consider their primary audience, they have all been reasonably successful outside of Denmark (Lauridsen 2016, 62; Hansen 2016, 308; Bondebjerg & Redvall 2015), and lastly because they span a wide range of genres. *Forbrydelsen* is a crime show, *Borgen* is a political drama, *1864* is an historical drama, and *Arvingerne* is a family drama in a melodramatic form. One could also have picked other cases, because these traits really are typical for DR's series. *Bron/Broen* (2011-2018) would also have made for an interesting case, for example, with a strong female lead and comments on the welfare society, but the Danish-Swedish-co-production form – and the fact that the lead scriptwriter on *Bron/Broen* is Swedish – makes it difficult to include it in a sample which otherwise consists of exclusively *Danish* TV drama. It should be noted that these series share commonalities just by virtue of being made by DR in this specific time period. These commonalities include being produced under the *One Vision* dogma inspired by and somewhat akin to the American showrunner-model, as well as the mandatory ethical or societal dimension of the *double story*, which has been richly documented by Redvall (2013). Also, while it is a fact that all of these productions are made primarily for a Danish national audience, it has been an explicit strategy of DR to cooperate with foreign investors and producers to heighten the production value of the shows, which is also well-described by Redvall (2013) as well as Hochscherf & Philipsen (2017), Bondebjerg & Redvall (2015) and several others. While these production circumstances and the public service responsibilities of DR are certainly interconnected with the following analysis, they cannot fully account for the commonalities I find in the analysis.

POWERFUL WOMEN

A female lead in a TV series is not uncommon, but the focus on powerful and remarkable female characters in Danish television drama across genres stands out, as I shall show in the following. Waade & Jensen (2013) argue that Danish TV-series are characterised (among other things) by strong women in power and single mothers leading successful careers.

Forbrydelsen (DR 2007-2012) is arguably the show that drew international attention to Danish TV series. Weissman (2013) highlights *The Killing* as Danish television drama's claim to fame in the UK and abroad. It was a domestic success, and the series was quickly sold to other countries – for instance, it was shown on ZDF in Germany in 2008. *Forbrydelsen* stood out in its ability to do well in English-speaking markets, normally a great challenge for subtitled content. It was shown in a subtitled version on BBC4 in 2011. It is an established fact that this started a trend with Danish TV drama in Britain which was covered energetically by the British press and presumably also sparked the above-mentioned British books about Denmark.

Although Danish TV series were also bought to some extent in the US (*Borgen*, for example, has been available through cable operator DirecTV), American broadcaster AMC allegedly thought it more profitable to purchase the rights to do a remake of the series. Hence *The Killing (US)* premiered on April 3, 2011, on AMC. After being cancelled several times, the show was resurrected for a fourth season by cable operator Netflix. As the American remake helps to profile the value of the female lead, I shall briefly involve it in the following.

The first season of *Forbrydelsen* is the story about the murder of Nanna Birk Larsen. At the same time, it is the story about power and sacrifice: an obsessive female detective who gets things done at all costs, leaving her personal life in a shamble, and the story of politician Troels Hartmann's rise to become the next mayor of Copenhagen, sacrificing his ideals along the way.

The protagonist in *Forbrydelsen* is the lead detective, Sarah Lund. She is a prime example of a powerful, brave and resourceful

female. One of the things that Veena Sud (the creator of *The Killing*, the American remake of *Forbrydelsen*) has characterised as one of *Forbrydelsen*'s great selling points is Sarah Lund – not because a troubled female investigator is something new or special, but because Sarah Lund is also a thoroughly bad mother (Gemzøe 2015). While absent and incompetent fathers are quite ordinary in popular fiction, according to Veena Sud bad motherhood is rare and a bit of a holy cow in an American context. As such, Sarah Lund moves into an area originally occupied by males. Sarah Lund is in a sense desexualised and defeminised, always wearing a big jumper and little or no make-up. When the series starts, she is engaged to Bengt, a Swedish psychologist, and while her son is dissatisfied with her level of interest in his life, he still talks to her and obeys her. Sarah Lund does put some effort into maintaining the relationships to her son and Swedish boyfriend from time to time in the first season, but work is always more important than her personal relations and feelings. At the end of the third season, Sarah is single. She is unable to talk to her son and sacrifices her career and the remains of her personal life by becoming a vigilante, executing the villain in the final episode. Sarah Lund ends up as a rebel against all the expectations that a conservative or old-fashioned society might have about what it means to be a woman: she lacks traditional feminine features, she always prioritises work over family, and she cannot raise a child. The character was so popular in the UK that Sofie Gråbøl, the actress playing Sarah Lund, made a cameo as Lund on UK hit sitcom *Absolutely Fabulous* in 2011 (Gilbert 2011), further suggesting that the strong female lead played an important role to audiences abroad.

Birgitte Nyborg in *Borgen* is another prime example of feminine power – perhaps even more so than Sarah Lund in *Forbrydelsen*. *Borgen* is a series about Birgitte Nyborg, the leader of a moderate political party, and her rise to power. *Borgen* is also a series about the personal costs of pursuing a demanding career. That being said, Birgitte Nyborg is in many ways a very different character from Sarah Lund, as I will illustrate in the following. Lastly, *Borgen* is a series about politics, and while the series does emphasise the

brutality, pitfalls and superficiality of politics, it is also a testimony to parliamentary democracy. Like *Forbrydelsen*, *Borgen* did remarkably well for a subtitled series in the UK.

TV shows about powerful male politicians are nothing out of the ordinary. *The West Wing* (1999-2006) and *House of Cards* (BBC 1990, Netflix 2013-) are perhaps the two prime examples of this, while at the same time painting entirely opposite pictures of what it means to rule a country. *The West Wing* upholds the idealist notion that politicians believe in a better world, while *House of Cards* presents a political system of power-hungry sell-outs. In this spectrum, *Borgen* is closest to the idealism of *The West Wing*. The whole premise in *Borgen* is that Birgitte Nyborg, female leader of the Moderates, becomes the prime minister in Denmark and that she does an excellent job leading the state. *Borgen* is, to my knowledge, the only TV show in the world with a female prime minister as the main character.

While Sarah Lund was effectively killing feminine virtues in order to accommodate her workaholic and obsessive ways, Birgitte Nyborg's feminine side is a source of her power. Her voluptuous curves are explicitly themed in the very first episode of the show. She wins the heart of the country when she abandons her scripted speech in a live political debate and admits that she could not fit the dress she was supposed to wear for the debate because she had gained weight. In the same improvised speech, she fuses the professional with the personal. She wins the debate by *not* being too professional or obsessed with her work, admitting that her political advisor is shaking his head in the background because she is not sticking to the plan. After the speech, the camera jumps to her husband and kids, who are watching her on TV. "That's your mother, right there. You should be proud of her", the husband exclaims to the kids, making the connection between the professional and private even clearer. As the series moves forward, Nyborg does in fact end up losing touch with her husband because of her demanding work, but she never loses touch with her feminine side. The series focuses on gender dilemmas several times as it goes on – for example the issue of being a female prime minister

accused of having an affair with your political advisor. In the series, Nyborg is also a supporter of the feminist cause, in the fifth episode passing a bill to force companies into always having 45% females as board members. The power of the Nyborg character in *Borgen* has captured the attention of – and forced comparison with – real-life female politicians like Hillary Clinton, Nicola Sturgeon and Julia Gillard (Gritten 2013; Murphy 2013).

Arvingerne (*The Legacy*) is also themed around female dilemmas. It is the story about the aftermath of the death of Veronika Grønnegaard, a powerful, rich and eccentric artist and matriarch. She leaves behind a legacy in the form of her art and a huge house. In essence, *Arvingerne* is the tale about how her children fight over her legacy as well as her posthumous reputation. Veronika's heirs are Gro, Signe, Frederik and Emil, her two daughters and two sons, who all have different opinions on how the legacy after Veronika should be controlled.

Arvingerne is constructed over powerful female characters. Even though the most powerful of them all, the matriarch Veronika, dies in the first episode, the show keeps revolving around her and the decisions she made throughout her life. It is an echo of her life. Her daughter Gro is the perfect example of a self-assured, empowered, modern businesswoman, sporting chic blazers and exuding massive confidence. In the first episode, the first thing said about Gro is: "There she is, the woman behind our great success. […] Your first show as a director and you turn it into a record." Throughout the series' first season we are constantly reminded of Veronika's achievements and Gro's sometimes almost cynical resourcefulness.

Even the historical drama *1864* manages to fit a powerful female main character and narrator into its storyline, despite the fact that this series is based on Denmark's historical defeat in the Second Schleswig War, a war primarily fought by men. Inge, the female main character, is remarkably empowered and self-assured for a woman born in the 19th century, to the point of being anachronistic. Throughout most of the series, nobody tells her what to do; and even though she does end up accepting a marriage of con-

venience to the series' villain in the final episode, she does so only because she thinks her true love has died in the war. In most of the series she confronts her parents as well as the doctors at the battlefront, insisting that women can work as well and hard as any man. While *1864* is based on actual history, it becomes clear, as the series goes on, that it does not claim complete historical accuracy (if such a thing is even possible). Several times in the series one of the soldiers, Johan, performs supernatural feats such as predicting the future or miraculously curing the sick. Thus, *1864* uses its narrative freedom to include both empowered women and metaphysical sensations and relations.

So far, I have shown how recent Danish TV series across genres seem to highlight powerful and resourceful female leads at the core of the stories, even when statistics or history would suggest that male characters would be more realistic. Though there are exceptions, the majority of police detectives, prime ministers and wealthy artists are after all male, also in Denmark, as were most resourceful story tellers in the 19th century. According to the Gender Gap Index, as mentioned, women are already doing well in Denmark, but they might be doing even better in Danish TV-series. These series present a variety of female willpower, ability and capability combined with some obvious weaknesses revealing the costs of dedication and power that forces comparison with real-life powerful and accomplished women. This pattern contributes to highlight prevailing dilemmas in gender equality – dilemmas which seem to possess a strong appeal to audiences in various countries, struggling with the same dilemmas.

OMNIPRESENT WELFARE AND OCCASIONALLY BRUTAL POLITICS

As non-Danish anthropologists unanimously have pointed out, the Danish welfare state is an integral part of Denmark. In the following, I shall illustrate that it is also an integral part of recent Danish TV-series. These series depict conflicts generated by the welfare state and current politics in Denmark in a variety of ways.

Borgen provides us with insight into the workings of Danish

democracy and the Danish welfare state. While a predominant point of view in the series is the strategic, bargaining perspective of the politician and her communication adviser, it also shows how a welfare state and a democracy with many different political parties can work. In this way, the political culture of seeking agreement, cf. Borish, is nicely illustrated by *Borgen.* For instance, Russell refers to "… Borgen creator Adam Price's knack for making coalition politics palatable for prime time TV …" (2015, Prologue, xvii). *Borgen* thematises important political issues like the above-mentioned female professionals on the boards of multinational companies, but also encompasses other controversial issues such as American illegal prisoner transports in Greenland (S1E4), arresting political activists on foreign soil (S1E6), illegal surveillance (S1E6), etc. Though not blind to its dilemmas and shortcomings, *Borgen* is an ode to the possibilities of democracy and the welfare society.

Forbrydelsen is a testament to the fact that politics can also be brutal in a Nordic welfare state. There is a strange ambivalence towards politics in the first season of the show. On the one hand, *Forbrydelsen* is a tale of loss of innocence. Politician Troels Hartmann starts out as an idealist, always wanting to do the right thing. For example, in the first episode he turns down an opportunity for a debate at a high school that might promote his campaign because he wants to do right by a pending murder investigation and police investigator Sarah Lund. He ends up with his hands dirty in the final episode, desperately trying to confess his sins, but ultimately, he realises that no one wants to hear his confessions. He rises to become the next mayor of Copenhagen even though a prominent member of his campaign has systematically disrupted the murder investigation and lied to the police. The moral is clear: you cannot go far in politics without getting your hands dirty at some point. On the other hand, you could argue that Hartmann himself has acted in good faith and that the blame is on his staff. *Forbrydelsen* offers a glance into a political system where strategy and deals are an important part of the setup, but in which democratic negotiations between several po-

litical parties actually occur and in which the politician in focus wants a better city. I would argue that the ending is a critique of politics in general, not of the welfare state.

The welfare state is also omnipresent in *Arvingerne* in the sense that no one in the series is poor. *Arvingerne* is the story about who gets more. Three of the main characters grew up in riches. The last main character, Signe, was raised in an ordinary working-class family. She and her boyfriend might wish they had more money or dream of things they would do if they were rich, but they never have any *real* financial difficulties. Emil does struggle financially, but his problems stem from the overconfidence, carelessness and lack of work ethics resulting from being spoiled as a child and teen, leading him into dubious investments in Thailand. In *Arvingerne*, if you want to get into *serious* money problems, you need to get far away from Denmark. While this can easily be interpreted as another ode to welfare, one could also read it as a slight critique: the Danes have nothing better to do than engage in petty fighting over material wealth.

Even the historical TV series *1864* has a parallel story set in contemporary Denmark about the Danish welfare state. Troubled teenager Claudia meets the welfare system as she drops out of school and is unable to properly handle any job the state finds for her. As a last resort, the municipality sends her off to work as a care assistant for an old landlord. While the social worker that connects Claudia with the landlord is depicted as unnecessarily rude and perhaps tired of her job, she does end up saving Claudia, whose relation to the landlord turns out to be meaningful and constructive for both of them. The welfare state may be worn-out, but it still helps people lead better lives.

Borgen is, as I have pointed out, an ode to democracy, the art of compromise and the welfare state. In the other series, the other representations are quite diverse, and they certainly do not all paint an idealised picture of the way things work in Denmark. However, I can conclude that the modern-day welfare state is always present – even in a story about the historical defeat in *1864*.

REPRESENTATIONS OF DANISH SETTINGS, SOCIETY AND WAY OF LIFE

Some TV series are set in fictional settings – from Fairview in *Desperate Housewives* (2004-2012) to *Gotham City* in Gotham (2014-). By contrast, Danish TV series are set in recognisable parts of Denmark, and they are usually full of Danish national symbols, language and settings. This is also true for fictions set in fictitious locations such as *En by i provinsen* (1977-1980), located in 'Svanbjerg' and *Matador* (1978-1981), located in 'Korsbæk'. The previously mentioned Nordic Noir tourist tours in Copenhagen suggest that the settings are somehow linked to the success of the series and thus worth exploring. Waade and Jensen (2013) also argue that "setting, climate, light and language" are an important part of the series.

According to Michael Billig in *Banal Nationalism* (1995), national identity embraces the subtle national reminders we might forget about in our daily routines like the little flags on public buildings, national symbols on the currency, the political discourse, the distinction between domestic and foreign news, etc. Danish historian and scholar Inge Adriansen makes a distinction between official and unofficial national symbols (2003, 13). The official symbols are the flag and currency, the regent, the national constitution, the national anthem, etc. The unofficial symbols are what Adriansen calls the cultural key areas like the nation's language, history, landscape and countryside, incarnations and heroes. It is illuminating to have these perspectives in mind while watching, for example, the first five minutes of the third season of *Forbrydelsen*.

After a two-minute teaser on the boat Medea, in which we witness the first of a series of crimes, the series starts out with a snapshot of Copenhagen. We are then met with shots of Copenhagen's iconic police station while listening to a national radio broadcast in which the national bank and economy is mentioned, thus putting emphasis on the national currency. In the same broadcast, we are introduced to multinational industrial giant *Zeeland*, a metaphorical nod to real-life Danish industrial giant Maersk. Just a few minutes into the episode, the Danish national flag presents itself

on an anniversary cake. Even for a viewer who has only partial a knowledge about Denmark, there can be little doubt as to where the series takes place: location is highlighted. Though *Forbrydelsen* can be seen as a homage to film noir (Agger 2013, Agger 2015, Creeber 2015), it does not refrain from making use of traditional national and local symbols in the Copenhagen environment.

The national symbols can also be found in *Borgen*. The title sequence is cut in black and white, but with hints of red and white, connoting the colours of the Danish national flag. Viewers are bombarded with images of the Danish national parliament, Christiansborg, and an episode about Danish farming showcases the beautiful Danish countryside (even though the farmers are criticised). There is an obvious emphasis in showing people riding their bikes to work, which is an ordinary way of transportation in Denmark, though not for all politicians (cf. Gritten 2013; Murphy 2013). *Borgen* showcases a Danish reality in front of and behind cameras – a strongly mediated reality.

Arvingerne is set in the middle of Denmark, on the island of Funen. Funen is famous for its picturesque landscapes with beautiful rapeseed fields and old, half-timbered houses, and the production design pays due attention to this (cf. Wille & Waade 2016). On the one hand, *Arvingerne* is true to this glamourised version of what Funen might look like. On the other hand, the show is about an artist and a rebel who deconstructs or redefines the way things are supposed to look. This ambiguity is perfectly illustrated in the house over which the family is fighting. On the outside, it looks like an old farm. On the inside, it looks like a chaotic mix of old and new, representing the mind of the deceased artist, as well as the changes made by all its new inhabitants. Further, Funen is linked to Zealand and the capital by the Storebælt Bridge and tunnel, and this is emphasised every time Gro and her siblings pass from one region to another.

The high cost of *1864* is mirrored in the beautiful pictures of Funen (again), with the protagonists running through the beautiful fields of Denmark past. It should be noticed that *1864* as well as *Arvingerne* were subsidised by the regional film fund Film Fyn. On

the one hand, *1864* is a testimony to the luscious Danish scenery and countryside, a nostalgic tribute to what was and perhaps still is. On the other hand, *1864* is arguing for an anti-national ideology, suggesting that infatuated nationalist fools led Denmark into a bloody and unnecessary war that cost the country one third of its former territory.

There is nothing to suggest that these official and unofficial national symbols heighten the quality of the series in their own right. What I have wanted to point out is that they all in various ways contribute to construct an image of a nation. My four cases have allowed me to identify similarities across genres, but more work needs to be done on analysing constructions of Danish national symbols and culture in the specific series as well as the international appeal of Denmark in particular.

CONCLUSIONS

In this article, I have presented a selection of accounts about what it means to be Danish, some of them produced by anthropologists during the last thirty years, others produced by journalists inspired by the constructions they have seen in recent Danish TV drama, along with reports about Danish happiness, *hygge* and welfare. I have combined these reports and used them as a starting point for analysing representations of national culture in the series, as well as a platform for exploring the lines that can be drawn between Danish TV drama and an interest in constructions of Danish national culture.

I can conclude that the series share certain properties across genres. Even though the four series are very different and span genres such as crime show, political drama, historical drama and family drama, they all tell stories about powerful women, the welfare state and constructions of Denmark as a nation. The women in question are very different, but they share a genuine resourcefulness as well as a spot at the core of the narratives in the series, making these Danish TV-series a showcase for female accomplishment. The series also share the fact that they are all tales about different aspects of the Danish welfare society – from the political aspects in *Forbrydels-*

en and *Borgen* through the land of plenty in *Arvingerne* to the ambiguous critiques in *1864*. On the whole, they do not idealise, and their discussion of the options reverberated on a national level as well as abroad. Lastly, the series offer sometimes similar, sometimes very different constructions of Denmark and what it means to live a life there – from the rough political struggles between many different political parties in *Forbrydelsen* and *Borgen* to the beautiful countryside of Funen in *Arvingerne* and *1864*, where in both cases compromises between generations must be made. All the series contain official and unofficial markers of Danish national culture. These national symbols are not special or unique in their own right. Neither is the emphasis on strong women, which we see in shows as different as *Orange is the New Black* (2013-2019) and *Homeland* (2011-2019), but put together with the other elements they create a noteworthy synergy – much like the myriad of interlaced threads that according to Ingold create a fabric.

Crossing genre borders and established lines between anthropology, journalism and TV drama can open up for finding meaningful lines across more traditional typologies and categories. This might help to capture and define Danish TV-series in its complexity in order to better understand for example, the branding category of Nordic Noir (see for example www.nordicnoir.tv) and the reasons why Danish TV drama has been able to travel.

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WIDE OPEN LINES: ANIMACY, MOVEMENT, AND POST-CINEMA

Steen Ledet Christiansen

Dom&nic's music video for the Chemical Brothers' "Wide Open" (featuring Beck on vocals) is an interesting rendition of the post-cinematic media ecology. We see how much contemporary moving image production depends on new digital technologies, even technologies that are not actual imaging technologies but record movement instead. In fact, the music video consists of several lines of movement produced by a wide variety of different technologies, yet they all converge on producing a sense of movement — both of what I will call the post-cinematic body and the body of the viewer. Part of my argument is that new media technologies produce lines of movement that move between screen and viewer.

A minimalist setup of a dancer in a factory hall slowly turning into an animated body, still dancing, can be viewed as exemplary of the shift to a fluid, digital image regime. As she dances, the woman slowly turns into a lattice grid, which indicates that the video rejects any clear distinction between the human body and imaging technologies. The music video suggests that technology is a generative force, a positive production, rather than a dominating force. Shot in one continuous take, the animation slowly overtakes the human form, rendering the dancing body as a purely digital form. There are several lines to investigate here: the line of the camera's movement, itself a choreographed form; the line of

the dancer's body; the line of the animation; the line of the music that loops back over itself as most electronic dance music does.

My interest here is in new articulations of image in contemporary audiovisual media and how these articulations allow us to understand the post-cinematic media ecology better, as it pertains to human movement. I want to explore three points: how the music video was made, with particular emphasis on its use of new technologies; how these new technologies suggest technological agency; and how the music video formally expresses this increased technological animacy as something that participates generatively with us and our experience.

My analysis can be contrasted with Steven Shaviro's analysis in *Post-Cinematic Affect* of Grace Jones' *Corporate Cannibal* in which Jones' body constantly morphs. In that music video, the body changes without editing, exhibiting a fluid nature. In the Chemical Brothers' music video, the body does not so much morph as transform. The general shape and volume are kept but the body transitions into a lattice grid. I read this transformation not as a modulation, a line of articulation, but instead as creative novelty, a line of flight. Whereas Shaviro's analysis points to neoliberal capture and modulation, my discussion here sees movement as a figure of opening.

I follow Ingold's argument that things are what they do (2015, 116). For Ingold, this includes humans, by which he means that human is a verb, it is an action. As Ingold puts it, "*every thing is a parliament of lines*" (2007, 5, emphasis in original). Obviously Ingold is here referring to Bruno Latour's "parliament of things" (Latour 1993, 142ff). Latour's solution for letting nonhumans speak has been to recast everyone (and every thing) as actors in a network. Ingold instead prefers to stay within the vocabulary of lines rather than actors, and meshwork rather than network. Ingold's meshwork differs from the network by favoring entangled lines over connectors and translators. Rather than moving from one state to another, Ingold's concept of entanglement suggests addition. The case is the same for "Wide Open" and its complex assemblage of media technologies: all these different technologies

participate and add something to the thing in itself. What follows is a discussion of how the music video is itself a parliament of lines.

MOVING LINES

The music video consists of several lines. Here, I am interested in the following lines: the shot, Sonoya Mizuno's body, the music, and the vocals. There is a high degree of repetition in all these lines, with the possible exception of the camerawork. Otherwise, the lines double back over themselves and repeat, generating several folds. They are all additive lines that weave together to produce a larger meshwork.

If we turn to the shot, immediately we must face the fact that this shot is in no way one single line. Rather, the shot is a composite of many more lines. The shot is a single, continuous take with an Arri Alexa on a Steadicam rig. However, the final result consists of all the following elements together: a 4.5 minute continuous take with an Arri Alexa; 11 GoPro cameras mounted around the set called 'witness cameras,' including one mounted on the Arri Alexa Steadicam rig for wide angle images used in tracking; a LIDAR scan of the warehouse; HDR (high dynamic range) images to produce accurate lighting; motion capture shots; body scans of Sonoya Mizuno; 3D animation; 3D tracking (match moving); and finally post-production clean-up.

All these different imaging technologies contribute to the final form of the music video, yet they are not perceptible individually. There are three things at work here, that we could well term knots: the body, the cameras, and the environment. Each of these knots contain multiple threads. The body is the dancer's body but also the motion capture, the body scans, and the 3D animation. The camera consists of the Alexa, but also the GoPros, as well as 3D tracking. And finally, the environment is the warehouse but also the LIDAR scans, and the HDR images.

I should clarify what these different technologies are and what they do. LIDAR is an acronym of light and radar, although sometimes also called Light, Detection, and Ranging. The LIDAR is a

laser device used in producing high-resolution maps typically used in geography and related sciences. However, Radiohead pioneered the use of a LIDAR in their music video "House of Cards" and Dom&nic have integrated the spatial mapping into their video production, since it allows for reconstructing the warehouse accurately. Significantly, the LIDAR measures distances and does not photograph its surroundings. Software is needed to render the spatial map visually.

Motion capture is a recording process that employs reflective markers, also called cloud marks, placed on a body and then measures the angle and distance between these markers as the body moves. Once again, motion capture devices do not photograph images but depend on software to render the recorded movement as images. Since motion capture only records movement, any image, any body, may be animated by the motion capture data. There is no one-to-one relationship between the body recorded and the body rendered, only a relationship between the movement recorded and the movement rendered.

Finally, match moving is the use of software to track the movements of the camera (in this case the Steadicam-rigged Arri Alexa). A so-called virtual camera, entirely software based, tracks along the same line of movement, which allows animation to be inserted and matched to the conventional footage. A virtual camera is not an actual camera but an animation term for a particular point of view of the animated object. Match moving is used to provide greater integration between conventional footage and the animation.

As is evident, the production process of "Wide Open" has been far more complicated than the video might let on. The point here is that the video registers a shift in how moving images are made. Increasingly, moving images depend less on reproducing reality and far more on producing new realities unconnected to an anterior reality. Several of the key technologies used to produce the video are not even imaging technologies in the first place, but spatial technologies that measure distance and movement. Yet all these new technologies work together to produce what appears to otherwise be a rather banal and straightforward video.

This situation is one that Shane Denson has theorized as a process of engulfing. The camera no longer mediates the film-as-object-of-perception but engulfs the viewer, camera, and the world within the same space (Denson 2016, 199). This space would be what Ingold terms *in-betweenness*: "a movement of generation and dissolution in a world of becoming where things are not yet given" (Ingold 2015, 147). While network would appear to be the form that these knots take, Ingold's concept of meshwork is better. The knots constantly double back, fold over each other, add threads and so forth rather than simply connect each other. Accretion rather than connectivity describes the relation between the media technologies best.

And yet, the music video presents as a single coherent form, surprisingly smooth and uninterrupted. The continuous take moves smoothly, Mizuno's dancing is equally smooth, and the music has a smooth groove as well. Everything moves with no bumps. The experience is one of coherence and unimpeded movement through space. The different lines that knot together and fold over each other all work in concert. What is obscured in this experience is the tangled meshwork underneath: the assemblage of multiple different imaging technologies necessary to render a realistic physical space.

Of course, a meshwork is exactly what Mizuno slowly turns into. The lattice grid that her body becomes is simply one form that a meshwork can take. Also, the bodily metamorphosis that Mizuno undergoes is beautifully presented. The dance along with the metamorphosis along with the music work as an aesthetic whole that is seductive and mesmerizing as opposed to threatening. There is no sense that the lattice grid somehow overtakes Mizuno but rather that the more she dances, the more she becomes the meshwork. This metamorphosis formally reveals how the entire music video has been produced, but more than that, the video also expresses the complex tangle of lines that constitutes movement as weave, not a singular trajectory. Movement as weave suggests that we should think of lines as vectors: directions of forces that establish a relationship between each individual vector line. While trajectory suggests space covered in a given manner, vector suggests transformation and direction. Vectors direct force at any

scale, not tied to a specific spatial arrangement. The weave emerges as the varying relationships between these forces.

TANGLED LINES

All the many different lines and threads that together generate the meshwork that is the music video point to the fact that the human body is not a static noun but an active verb. We cannot distinguish between Mizuno and the dance, nor can we distinguish between the dance and the camera movement, nor can we distinguish between Mizuno's body and the digitally animated lattice grid. Nor even between Mizuno's cinematically rendered body and the digitally rendered motion capture body. That is to say, although there are many lines that tangle, there is no line that separates physical body, cinematic body, and digital body. They all tangle together in a combined meshwork through which the dancing body emerges.

Traditional conceptions of technology and the human are often regarded in two ways: a Heideggerian technological enframing or a version of originary technicity. If we subscribe to technology as enframing, the essence of technology is nothing technological. It is rather the way that we perceive the world. Technology — our tools — emerge only when they do not work, most famously in the form of a broken hammer. In this view, new imaging technologies inflect the way we perceive the world, while they themselves are invisible. If we subscribe to originary technicity, we refute that there is a distinction between human and technology. In this view, technology produces the human because it becomes impossible to think the human without technology. Human being emerges only in contact with technology, so human being is inherently lacking and must be supplemented with technology. This point of view is most evident in Bernard Stiegler, although the term originates with Jacques Derrida.

"Wide Open" rejects both views of technology and instead subscribes to a point of view that is closer to Marshall McLuhan's notion that while we shape our tools, in turn our tools shape us.[1]

1 This is an apocryphal statement that McLuhan never explicitly made, but it exists in Lewis Lapham's introduction to *Understanding Media*. The idea is prevalent throughout McLuhan's writings.

While this may sound like Stiegler's originary technicity thesis, McLuhan's view adds a fundamental aspect: technology is not prosthetic lack but generative capacity. There is an excess to technology that emerges only in the tangle with human actions. We are not simply enframed by technology, nor does technology make up for some inherent human lack. We *become with* technology in ways that are expansive and transformative. This expansive transformation is what Ingold refers to as *undergoing*: "a process in which human beings grow and are grown" (2015, 125). The conceptual framework of lines as an entangling meshwork suggests this dual movement that cannot be separated.

It is worthwhile to consider how becoming-with works as a bodily process. "Wide Open" produces a space through which a human body moves. Yet as we have just seen, things are not so inert. Instead, we can argue alongside André Leroi-Gourhan that, "active individuals have their being within a network of movements that originate inside or outside their body mechanism" (1993, 282). The significance here lies in the dual movement of both external and internal rhythms. Our bodies, argues Leroi-Gourhan, are mechanisms that integrate these different rhythms. This is where my early emphasis on lines as vectors come in, for as I have shown elsewhere, vectors and rhythms have much in common, particularly in the way they constitute a larger environment.[2]

As "Wide Open" shows, we are constantly transformed through technologies, but this is not only a matter of modulation, what Deleuze would call a line of articulation, but also a matter of invention, a line of flight. Donna Haraway has a word for this modulation: corporealization. Corporealization is the result of interaction between human and nonhuman agents and serves to spatialize the human body and so determine it (1997, 141). Modulation, articulation, corporealization. There are many critical terms

2 See my "Drone Rhythms" in *Rhythms now. Henri Lefebvre's Rhythmanalysis Revisited*, Aalborg University Press, 2019 and *Drone Age Cinema: Action Films and Sensory Assault*. I.B. Tauris, 2016.

to describe how human bodies are subjected to and determined by biopolitical forces.

While I understand the need for terms that speak truth to power, I wonder why there would not be a need for terms that deal with the positive generation of expressive forces. Certainly, Ingold's theoretical framework in both *Lines* and *The Life of Lines* is as much about "the capacity of living things [to] continually surpass themselves." (2015, 126) Similarly, "Wide Open" does not suggest that technology in any way limits the movements of Mizuno or that she is in any way modulated. Instead, her dance emerges with technology, not against it. The music video suggests how expression is always an encounter of lines, and how lines are always lines of transformation.

I propose that we use the term "animacy" to designate the positive generation of liveliness. I take the word from an unlikely place: linguistics. Here, animacy is generally understood as "a quality of agency, awareness, mobility, and liveness." (Chen 2012, loc 136) Animacy can be confusing when action verbs are used for nouns that are usually inanimate objects. Chen's example is "The hikers that rocks crush." (loc 145) This sentence is weird because the rocks are active agents, while hikers are passive objects. We are so used to objects being things that lack agency that we have a hard time processing such sentences. Yet if Ingold has shown us anything it is precisely that lines animate and that we should not be so hasty to exclude things from having agency and animacy.[3]

"Wide Open" is a stellar example of animacy, because of the multitude of things that are involved in producing its audiovisual expression. While there is a process of rendering going on, there is also a process of animacy and this animacy is what takes pride of place. The music video is fascinating because of the way that animation helps animate the dancer, but in turn this animates us. Movement is an incredibly generative force in its own right, a

3 In this, Ingold is hardly alone. See, amongst others, Bill Brown, *A Sense of Things* and *Things*, Peter Schwenger, *The Tears of Things*, and Barbara Johnson, *Persons and Things*.

force that often invites us to participate But, crucially, the video also shows that animacy is never a pure process. Animacy consists of multiple lines that cross, intersect, pull and stretch in all manner of different ways. Technology is not cast as an alienating force, nor as a necessary supplement. Rather, technology is shown as something we work with to produce expression. Technology is a generative force, participating in the production of the new. Haraway made the same argument in her classic statement on cyborgs, where she locates impurity as that which can produce "pleasure in technologically mediated societies." (Haraway 1991, 154). I want to argue that animacy, especially technological animacy, is a particular kind of enjoyment in technologically mediated societies and that moving image works are one form such enjoyment takes.

ANIMATED LINES

New technologies have always afforded new experiences and as such new enjoyments and pleasures. In arguing this, I do not want to suggest any form of technological determinism, but rather point to the fact that when our environment changes, we adapt to it. This adaptation to the new media ecology of post-cinema, discorrelated images, and technological animacy includes regarding nonhuman movements as fascinating and affective; these are movement that we enjoy, even though — especially because — we cannot perform these movements ourselves.

When I refuse to regard "Wide Open" as either enframing us or as positing an originary technicity, this is because I regard technology as a line added to the tangle. Engaging with technology contains as much exuberance as it does modulation and control. To be clear, Mizuno does dance the entire sequence on her own accord, with no technological assistance (other than decades of training, of course), and so one might think that her dance is entirely human. The point is, however, *that we never see her dance*. We only see a digitally animated and composited version of what she performed. Here, I do not mean the conventional "reality is mediated by the camera" argument, because the fact is, as I showed earlier,

most of the dance, the warehouse, the lighting, and so forth, are not visually reproduced but rather produced by new media technologies that only record movement, not image.

Clearly the camera plays a large part in recording Mizuno's dance, but the images recorded by the camera are only a small part of a much larger tangle. All the different technologies work similarly to what Ingold calls threads: "a filament of some kind, which may be entangled with other threads" (Ingold 2007, 41). Threads, in this case, are made by humans but what matters is their materiality. The ways that the different technologies tangle together is a function of their different affordances. The continuous shot depends on the GoPro cameras to afford lighting-correction in post-production, along with the LIDAR device to map the warehouse accurately. The animation requires the affordances of match moving and body scans of Mizuno's body. There is no way to untangle each technological line without the entire video unravelling.

But the video also tangles us; our bodies become part of a weave of threads and that is what urges movement in us. In her final book *Cinema and Experience*, Miriam Bratu Hansen discusses the concept of innervation: "a neurophysiological process that mediates between internal and external, psychic and motoric, human and machinic registers." (Hansen 2012, 133) Hansen gets the concept from Walter Benjamin and updates it as a more broadly applicable category. However, both Hansen and Benjamin are clear: innervation is a response to and a mode of reception of technology. As technology changes, so do our responses to it.

In "Wide Open" we experience a different form of embodied identification, one not located in psychological depth, character motivation, or image identification. We identify purely with movement, although that movement is anything but pure. The attraction of the music video comes through Mizuno's smooth dance, but also through the equally smooth movement of the camera, and also the animation that slowly overtakes her body. All these movements are what innervate us, and they do so because of a new, different technological production, that also results in a new, different technological reception.

In being a new mode of reception, the innervation that comes from the animated lines of the music video open up new sensations that were previously unavailable to us. This is why we are drawn to images like these: they promise new experiences that allow us to adapt better to a new media ecology. As new media technologies are integrated into image production at a much faster pace, image *reproduction* becomes far less significant and image *production* far more. While we are not moving away from an image-based culture, we are moving away from an indexical culture.

Movement is what takes over as reproduction becomes increasingly irrelevant. And this movement is a form of animacy: a new, queer form of technological agency that we are not yet fully familiar with. Nor is "Wide Open" particularly unique among current moving image works. Whether feature-length films such as *Russian Ark* and *The Silent House* or a multitude of continuous shot music videos, such as The Dig's "You and I and You", most recently, movement takes pride of place, especially in terms of continuous shots. But these shots are often not continuous but have only been made so through compositing, digital morphing, and other new technologies.

We can understand the shift to a post-cinematic media ecology as a shift away from an understanding of visual technologies as based in reproduction and indexicality and towards a new understanding based in movement and innervation. This shift is the result of the affordances of new technologies; new technologies that are processual rather than fixed, mobile rather than fixed (Denson and Leyda 2016, 1). In this variegated movements, we find a number of lines, several of which are joyous, invigorating, and pleasurable.

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DE-COLONIZING NEW ORLEANS: SOCIAL AID & PLEASURE CLUB SECOND LINES

Christina Schoux Casey

INTRODUCTION

The anthropologist Tim Ingold contends that all cultures exist through movement along lines and paths that create communities; that all life is lived in dynamic linearity, rather than fixedly in static locations. With this idea of the universality of linearity, Ingold suggests that colonialism is the forced imposition of one cultural line over another, proceeding "first by converting paths along which life is lived into boundaries in which it is contained, and then by joining up these now enclosed communities, each confined to one spot, into vertically integrated assemblies" (Ingold 2007, 2-3). The colonial project deforms local cultural pathways and self-understandings into spatial, political, and ontological formations that conform to the needs and desires of the colonizer (Maldonado-Torres 2007). In this article, I use Ingold's concept of the cultural line, together with an account of local resistance to it, to explore an African diasporic line tradition in New Orleans, Louisiana—the second line parades held by Social Aid & Pleasure (SAP) clubs. New Orleans SAP second lines de-colonize hegemonic linear impositions and assert epistemologies that defeat colonial lines which seek to govern geographic and social divisions. They do this by disrupting the imposition of cultural lines that define neighborhoods as wealthy or poor, Black or White, and events and spaces as sacred or profane, private or public, individual or

collective. To illustrate this, I outline a brief history of second lines, consider how they resist oppression by inscribing new cultural lines that open colonially enclosed spaces, and finally describe the relationship between second lines and commodification.

HISTORY AND CONTEMPORARY PRACTICE

In New Orleans, people of African descent have always been colonized by dominant European cultures, from French and Spanish colonial rule in the Eighteenth century to White American control since 1803. Prior to the arrival of the French in 1718, New Orleans had been used as a Native American trading post due to its central location at the mouth of the Mississippi River delta. During the colonial period, French settlers enslaved Native Americans and claimed land for themselves, changing the Native cultural pathways that had existed prior to colonization. The French also brought enslaved Africans to New Orleans, so that Creole, and later African American, culture, did not develop independently but were created under and against the control of the colonists.[1]

In the 1740s, under French rule, slaves and free people of color, including Creoles, were permitted to congregate just outside the old city, what is now the French Quarter neighborhood, at the Place des Negres (Johnson 1991). There were weekly musical processions to and from the Place, and drum performances in the square every Sunday. The African Americanist Richard Brent Turner notes that the Place was "the only public space in the antebellum United States where African drumming and dancing was

1 Creole is a contested term with many meanings and is used to describe both the children of colonists of European descent and children of mixed European and Native American or African descent (Dominguez 1972; Hirsch & Logsdon 1992; Hall 1995; Kein 2000). New Orleans Creole culture came to be associated with people of mixed ethnic descent, and Creoles were considered to be people of color despite their European heritage. Creole New Orleanians have always fought against the strictures placed on them by European and, later, White American institutions. During the Civil Rights movement, many Creoles joined African Americans in political struggle, and today most Creole New Orleanians also identify themselves as African American. In this article, African American and Black are used as supra-categories that include Creole.

performed" (Turner 2014, 70). After the French sold the colony as part of the Louisiana Purchase in 1803, African American public activities were increasingly restricted, although "renegade" dances and parades were never successfully eradicated (Smith 1994, 46-47). Towards the end of the eighteenth century, people of color, both free and enslaved, began forming mutual aid societies to help pay for medical care, funerals, and other expenses. Second line parades grew out of funeral processions paid for by these societies, which included bands accompanying mourners to and from the cemetery.

Second lines began as part of both funerary and pre-Lenten Carnival culture. For funerals, mourners and a band would accompany the casket to the grave, playing solemn hymms and other sacred music. After the burial, when the soul of the dead had been 'cut loose' and gone to heaven, the band would play lively tunes to celebrate the life and memory of the deceased. The mourners and band formed the first line, and bystanders who joined the funeral, dancing behind or alongside the first line, were called the second line (Russell & Smith 1939; R. Turner 2014; T. Turner 2015).

Creoles and African Americans were often barred by both law and business practice from holding bank accounts or buying life insurance, and their economic security was always tenuous. Large expenditures, like funerals and health care costs, were impossible for many Creoles and African Americans to afford. To answer this, mutual aid societies, called Social Aid & Pleasure clubs, were formed in New Orleans (as well as elsewhere in the U.S.), as collectives to which members paid dues and fund-raised for throughout the year with dances, raffles, and other activities. These social clubs funded funerals, so that fellow club members of the deceased would attend the funerals as part of the main line. A second line funeral is described in a collection of vignettes of Louisiana life, Gumbo Ya-Ya, (Saxon, Dreyer, & Tallant 2012 [1945]), supported by the "The Young and True Friends Benevolent Association."

> To the poignant strains of 'Massa's in the Cold, Cold Ground,' attired in black suits, white shirts, black derbies and white gloves, with arm ribbons of black and silver, and led by the gorgeously attired, six-foot, coal-black Grand Marshall, who wore a jet velvet cordon trimmed with silver braid and stars, they marched with solemnity, with dignity, and gusto, their brand new, shiny-black shoes keeping perfect time with the music. […] [W]hen the procession was a half a block from the cemetery, enroute home, the band burst into 'Just Stay a Little While,' and all the True Friends performed individual and various dances, and the sister, but lately unconsious with grief, was soon trucking with the rest of them. (306-307)

Despite the condescension of the passage, this description captures elements that remain present in parade funerals and SAP second lines; elaborate, coordinated, and new clothing, personal ornaments including arm bands, fans, and sashes, and a mix of solemn, serious behavior and lively dancing to music provided by brass bands.

Live band music has always formed a crucial component of second lines, with the style of music played changing over time. When jazz was invented in New Orleans in the early 20th century, its popularity with working-class people of color caused all second lines to be accompanied by jazz.[2] The anthropologist Helen Regis noted in a radio interview that Louis Armstrong "began playing jazz because he wanted to play for second line parades" (in Troeh 2006). Because of jazz's popularity, New Orleans parade funerals became known as jazz funerals, and Richard Brent Turner considers all contemporary second lines to be fully rooted in jazz, with second lines constituting "the most distinctive African diasporic performance form in New Orleans jazz" (2014, 69).

2 In general, White middle and upper class New Orleanians despised jazz, associating it with Black lower class criminality and moral depravity, until White music critics and aficionados started writing about jazz and traveling to New Orleans to hear it (Souther 2003).

Figure 1. Uncle Lionel Batiste Memorial Second Line, July 13, 2012. By dsb nola – Flickr: Uncle Lionel Secondline_2, CC BY 2.0, https://commons.wikimedia.org/w/index.php?curid=20267269.

Contemporary second lines are held for funerals (for both local residents (Fig. 1) and for beloved celebrities, such as the musicians Prince and Michael Jackson), as well as celebrations for sports victories, as protests (e.g., the 2003 U.S. invasion of Iraq), and as annual parades celebrating individual SAP clubs. These SAP second lines are held nearly every Sunday between September and May. Commercial second lines, not linked to social clubs, are also held for weddings, industry conventions, and other corporate events.

Commercial parades are touristic, commodified, and often private. For example, a New Orleans destination wedding guide recommends buying a second line in order to "throw a parade your guests will never forget" (Walenter 2015). A wedding planner's blog describes second lines as being "a time to relax and be free and listen to the music and dance in the streets with your closest friends and fam and you feel kind of like a rock star! If you're having a destination wedding to New Orleans, it's an absolute must have!" (Elizabeth 2015). This rhetoric frames second lines as personal possessions and

as experiential productions starring the wedding couple. A tourist wedding second line consists of purchasing a parade permit and the services of a brass band for a short walk around, most often, the French Quarter neighborhood, in which only the wedding party and their guests participate (Fig. 2). Corporate second lines are similarly held as entertainment for employees or convention attendees, and, like wedding second lines, are private and often do not include participation by passersby. These second lines take place within the lines of the wealthy, approved-for-tourist-use areas of New Orleans, including the French Quarter, the Convention Center, and the Central Business District. Further, while commercial parades hire local bands, they do not involve SAP club members, leading the executive director of a musicians' organization to note "the tourism industry needed the idea of a place-based culture and the suggestion of authenticity but not the club members themselves, or, for that matter, the neighborhoods they paraded in" (Hirsch 2015). Commercial second lines are thus tourism-oriented, de-contextualized simulations.

Figure 2. Commercial wedding second line in the French Quarter. By Omunen/ John Rigney. From http://www.bestofneworleans.com/gambit/a-guide-to-wedding-second-lines/Content?oid=2562614. Used with permission.

In contrast, second lines produced by social clubs serve different purposes. First, they are public, advertised prior to every Sunday, and passersby are enthusiastically welcomed to join parades. A second line parade is not successful unless a crowd, the second line, joins the main line. A social club dancing down the street with a band would be a procession, not a second line. Second, SAP club second lines primarily parade through neighborhoods of New Orleans considered by simplistic dominant cultural narratives to be dangerous and poor. In doing so, SAP second lines reveal the falsehood of these narratives by showcasing the richness of these neighborhoods and their residents.

SAP second lines summon into being a moving set of social and spatial lines that explicitly and peacefully both transgress and rebuke hegemonic colonial lines. The majority of SAP club members are working class African Americans, who raise funds thoughout the year to pay for the permits, insurance, brass bands, and other expenses that are required to hold a public street parade. In an intensely racially and economically segregated city (Campanella 2006), working class SAP club members take control of city streets to host public parades in which people of diverse ages, pigmentation, and socioeconomic status walk, dance, and socialize together. Second lines call forth a community that, walking and dancing, inscribes a new, living, embodied line over colonial boundaries that seek to maintain spatial and social apartheid. Further contrary to everyday routine, SAP parades physically reclaim the streets for people, stopping traffic, blocking highway entrances, and transforming streets from arteries of mechanized transportation to pedestrian-only stages for music-making, dancing, and social encounters.

Figure 3. Big Nine Second Line, December 18, 2011. Photo by author.

In another kind of transgression and reclamation of the physical landscape, participants, within the transitory space created by second lines, use the physical landscape in novel ways, dancing on streetlight poles, on the roofs of buildings abandoned since the flooding after Hurricane Katrina, on the porches of strangers. Figure 3 shows a member of the Big Nine SAP club dancing on an electric junction box.

Figure 4. Ladies and Men of Unity Annual Second line parade, February 5, 2011. By Derek Bridges – Flickr: Ladies & Men of Unity Secondline_Stooges Brass Band_2, CC BY 2.0, https://commons.wikimedia.org/w/index.php?curid=13087038.

Second lines disrupt the ordinary order of social life, constituting an embodied form of resistance to hegemonic hierarchies. Upending the everyday White supremacist racial hierarchy, working class African Americans, usually deemed disadvantaged and powerless, literally control the streets as highly visible, lavishly dressed, and generous hosts of a ritual celebration to which all are welcome (Fig. 4). Inverting quotidian physical, economic, and social hierarchies, second lines reconfigure urban space to accommodate people over machines, non-monetized experience over commercial production, and communitas over the individual.

RE-CONFIGURING THE CITY, RE-PRESENTING BLACKNESS

While whole-city second lines thrown for celebrity deaths or sports victories tend to be routed on the city's largest streets, SAP second lines follow routes through city streets that are

meaningful to organizers, starting at a club member's house, for example, and continuing down side streets with pauses at bars, and often concluding with a party at a bar or public park.[3] The routes cross many boundaries; across highway entrances, commercial thoroughfares, residential neighborhoods, and across city blocks claimed by people selling drugs. These routes shut down city streets to car traffic, with participants parading in the street. While commercial second lines are usually quite short, social club second lines occupy whole afternoons. Local government has increasingly regulated second lines, as is discussed further below, so while the duration of second lines used to be indefinite and not bound to pre-arranged routes, today they are restricted to four hours on Sunday afternoons (Olsen 2012).

Second line routes cross through poor neighborhoods that the media normally characterize as blighted hotbeds of crime. Second lines reshape geographies, transforming urban space by, as Regis (1999, 472) puts it, "creating an alternative social order" in neighborhoods "ordinarily dominated by the quotidian order of inner-city poverty and spatial apartheid." This "quotidian order" is an expression of the inscription of the colonial line that encloses and confines non-dominant communities. The streets on which parades proceed are often invisible to dominant culture, or visible only in televised pictures of street signs showing the location of shootings in the most recent instance of so-called 'black-on-black' crime (Fig. 5). By playing music, dancing, and parading on these streets, second lines transgress the narrative of poor neighboorhoods as irredeemably dangerous and without hope (cf. Carter 2014 on African Americans re-working social and spatial order at a vigil at a civil rights memorial in New Orleans).

3 At times, second lines take place in club members' former neighborhoods, as urban gentrification of some neighborhoods steadily pushes low income residents out to the now less-desirable suburbs (Hirsch 2015).

Figure 5. New Orleans street signs. By Infrogmation of New Orleans – Own work, CC BY 4.0, https://commons.wikimedia.org/w/index.php?curid=75223933.

Route sheets, the printed flyers that announce a second line's route and host club, are clear examples of how non-dominant communities de-colonize hegemonic orders and create community life that resists boundaries. These flyers list the parade start time, location, and route, the themes for the year, and the names of the year's club royalty. For example, the 2013 Undefeated Divas and Gents SAP parade flyer lists its themes as Still Standing and 365 Trend Setters, and its VIPs as King-Robert "Lil Anthony-Pops" Watkins, Governor-Mr. Larry Taylor, Mr. Undefeated-George Dorsey, and Big Shot 2013-Anthony "Cat Daddy" Dowell. Like the Grand Marshall described in Gumbo Ya-Ya, social clubs elect members for positions of honor each year. Club members' participation in the aristocracy of an annual second line creates a departure from the less glamorous everyday work roles of members.

The multiplicity of positionings taken by club members rejects the sustained hegemonic attempt to confine marginalized people

to single-dimensional stereotypical social positions. The 2013 Undefeated Divas and Gents flyer also notes that junior Divas and Gents will be parading, meaning children associated with club members. Second lines are intentionally multi-generational, with child members learning the traditions and responsibilities of hosting and participating in second lines. The flyer describes the parade route, noting five stops at local bars. These stops are hosted by other social clubs, underlined in parentheses after the bars' names, who pay for refreshments for the parading club. After the route description, the flyer notes the name of the bar where the party will continue. The flyer ends with thanks to God, to other clubs and organizations who have supported the club, together with a commemoration of members and friends who have died during the previous year. Finally, the flyer urges readers to leave ATTITUDES, WEAPONS, AND ANIMALS AT HOME AND COME HAVE FUN AS WE DO!!!!!

This exhortation is a generic ending; a 2016 flyer for another club ends with God is Good on behalf of Old & Nu Style Fellas please keep your troubles away and come out and enjoy yourself!!!!!, while another, for the Big Nine Club 2016 parade, reads Dedicated To Our Loved Ones who are Gone But not Forgotten!!!! PLEASE LEAVE YOUR TROUBLES, ATTITUDES, AND GUNS AT HOME!!! The recurring theme in these final admonitions reflects the deep concern in New Orleans over extremely high rates of both private and police violence, in addition to commemorating recent deaths, acknowledging God, and representing second lines as spaces of pleasure and fun (e.g., have fun, enjoy yourself, and the use of multiple hortatory exclamation points).

Second lines are organized almost exclusively by working class African Americans, who are systematically both criminalized and made invisible in dominant culture. Because they highlight poor Black people as complex, and also as dedicated community builders, second lines are a direct rebuke to and rejection of the false equation of Blackness and poverty with criminality. Repeated studies have shown that SAP members "are model citizens; they are community leaders; they perform service; they support each

other in times of need" (Weil 2011, 213). An observation by a police lieutenant who escorts second lines underscores their anti-violence tone: "[i]t's almost like a religious thing" (in Hirsch 2015). SAP club members neither personify nor celebrate criminality. At the same time, in a city with extremely high youth unemployment and extremely poor education, illegal hustling remains a viable option for young people. For this reason, many club members explicitly see one of their roles as providing a non-criminal model for children. Ed Buckner, the head of the Original Big 7 club, articulated the role SAP clubs play in addressing violence (in Thanos 2013):

> Crime and violence in New Orleans is a systemic problem and we strongly believe that safeguarding our cultural heritage helps to address the roots of violence. We are a cross-generational organization, ages 5-70. Our young people grow up in this culture, are fed by it, and feel loved, supported and connected in ways that build neighborhood security. That's real crime prevention.

SAP clubs provide services for children including mentorship programs and school uniform donations, in addition to including children in second line activities. The sartorial choices of annual paraders demonstrate how SAP members model alternatives, with a dramatic distinction drawn between the oversize t-shirt and jeans uniform of the street and the elaborate outfits club members wear, with coordinated suits, dresses, hats, and shoes, along with plumed fans and sashes.

In addition to the anti-violence practices of club members, second lines physically challenge the power of drug sellers who claim territorial control over particular areas, often naming their groups after neighborhoods, such as Prieur and Columbus Boys, Mid-City Killers, and Young Melph Mafia.[4] Second lines refuse to

4 Melph is an abbreviated form of Melpomene, the name of a housing project in New Orleans.

submit to either the hegemonic or drug-selling geography of the city, and instead reconfigure it, criss-crossing neighborhoods and creating temporary new geographies, celebrating places imbued with meaning for club members, creating music and dancing down streets which are ordinarily less festive.

Second lines thus actively challenge two forms of power in the city. First, second lines reject the hegemonic narrative that consigns African Americans to either invisibility or criminal stereotype by literally parading Black life through the streets. In this way, second lines "work against the general pattern of invisibility of African American working people" (Regis 1999, 495). Second, SAP second lines oppose drug-linked power and street life. Instead, they offer models of Blackness that showcase and celebrate ordinary people and defy drug selling-based neighborhood divisions. Club members at a second line are community activists, overcoming both the invisibility or stereotyped danger usually ascribed to working class people of color, and the territorial politics of drug selling.

The anti-violence work that second lines and SAP clubs engage in is part of their larger purpose "as a repository of collective memory, a site of moral instruction, and a means of calling communities into being through performance" (Lipsitz 2011, 226). These functions can be seen in multiple practices, from parade flyers that commemorate deceased friends, to the fact that second lines, in addition to bringing together family and friends, also bring together strangers, whether passersby or tourists, into a community of practice existing in and moving along the path of the parade.

Second lines also permit public and communal expressions of grief, as described in a study of African American teenagers who discuss second line funerals for murdered friends and family members as events that serve to celebrate and remember the murdered loved one and unite the community, if only briefly (Bordere 2008). SAP second lines also create a place where pain can be temporarily exorcised or released. As one second line attendee put it, "when I go to these things I bring it all, I dance it out, all the tensions and problems that gather up during the week" (in Korsbrekke 2013, 48).

While second lines have always created avenues for the release of grief and stress, their healing function has become particularly acute since the destruction of the city following flooding caused by levee failures after Hurricane Katrina in 2005. Cherice Harrison-Nelson, a cultural ambassador and educator, describes the situation by calling SAP club members (together with Mardi Gras Indians), "spiritual first responders to predominantly African American neighborhoods" (in Watts & Porter 2013: 38). Second lines are both acts of healing and physical performances of resistance to the constant efforts of dominant society to control and marginalize the spatial and social contexts of African Americans. Second lines transform ordinarily confined and defined urban spaces into sites of sacred, unruly, and spontaneous celebration, and transform individuals into a communitas.

While commercial second lines serve as entertainment for primarily middle-class White tourists, SAP second lines are an African American phenomenon. Because Black people, and particularly poor Black people, are unremittingly represented as threatening and in need of disciplining by dominant culture, there has been sustained regulatory pressure to restrict or eradicate second lines. This pressure is an attempt, in Ingold's words, to convert the paths along which Black life is lived into boundaries in which it is contained. The following section outlines the challenges faced by contemporary SAP clubs, and then considers the commoditized appropriation of second lines.

CONTAINING AND COMMODIFYING SECOND LINES

That dominant culture finds second lines transgressive is evinced by the fact that civic institutions, including the New Orleans police department and City Council, work to curtail completely or fail to support SAP clubs and the musicians in the bands on which second lines depend. The challenges include violence, increasing costs, and the failure of adequate rebuilding after the flooding in 2005.

The power of the false equation of Blackness and poverty with criminality can be seen in how second lines are conflated with

violence. SAP clubs are emphatically anti-violence, but because second lines are public parties, young people connected with drug and other illegal activity can violently cross paths during them. Drug and vendetta-related gun violence is epidemic in New Orleans: in 2018, there were 147 murders and over 200 shootings for a population of 385,000 (nola.gov 2018). Shootings between rival drug sellers or retaliatory shootings between adversaries have occurred several times during or after second lines. Shootings also occur at Mardi Gras parades and other events, but only SAP second lines have been cast as inherently dangerous. Holding the mostly Black SAP clubs, as opposed to the almost exclusively White Mardi Gras krewes and French Quarter bar owners, specifically and solely responsible for violence at their events is a clear example of racism.

New Orleans has a well-established system for public parades, under which parade organizers must pay for a permit, insurance, and police escort service. A basic permit costs $1200, but police raised the permit fee for second lines to $4445 because of a shooting near a second line in January, 2006, while not increasing the fee for Mardi Gras krewes subsequent to a similar shooting in 2015. The American Civil Liberties Union filed a lawsuit to fight the increased charges as unreasonable, and the police department settled and lowered the fee, but SAP clubs continue to fight to hold second lines (Watts & Porter 2013; Olsen 2012). Despite court victories, SAP clubs remain subject to increasing costs; the total cost for a second line can reach $20,000, and further, city council members continue to try to impose zoning laws that restrict possible parade routes (McAllister 2015).

In addition to SAP club-specific restrictions, another set of challenges to second lines are the rebuilding failures since the flooding of the city in 2005, which continue to disproportionately affect poorer and non-White residents. From poor evacuation plans before the flooding—train service, for example, was stopped the day before evacuation was made mandatory—to poorly managed emergency relief administration (the Federal Emergency Management Administration, was popularly dubbed Fuck Every Minor-

ity American), to the permanent closure of undamaged federally subsidized housing developments, poor and non-White residents of New Orleans faced enormous challenges before and after the flooding. These challenges also include efforts to prevent their return to the city. This agenda was discussed openly, as when a Congressman from Louisiana said publicly "We finally cleaned up public housing in New Orleans. We couldn't do it, but God did" (in Saulny 2006). The attempt to exclude some residents from the boundaries of post-Katrina New Orleans constituted an attempt to impose a new colonial line on the city, one that erased the poor and people of color completely. Plans were made to convert parts of the city that lay below sea level into wetlands. Since low-lying areas were predominantly occupied by African Americans, these "shrink the footprint" plans effectively excised Black people from New Orleans' plans for the future. Ultimately, the "Great Katrina Footprint Debate" (Campanella 2015) fizzled, with residents able to rebuild in any neighborhood. But the continued lack of support for poorer residents is still felt. For example, the Lower Ninth Ward, a working class neighborood that was historically home to SAP club members and musicians, has recovered, more than ten years after the flooding, only 36% of its population, and many new Lower Ninth residents are newcomers to the city. In another example, there has been a shortage of musicians post-Katrina, since housing rental prices have increased and affordable housing has deliberately not been rebuilt, and income for musicians is much lower in New Orleans than elsewhere, causing many musicians to pursue careers elsewhere.

The sustained policy efforts to actively undermine or at best neglect the people who create New Orleans culture, from musicians to SAP clubs to Mardi Gras Indians, are remarkable given that the city appropriates images from African American culture, including second lines, to market New Orleans as rich with cultural tradition, a unique attraction for tourists. One SAP club leader, Tamara Jackson, notes the dissonance when she says "every commercial New Orleans has, you see somebody with an umbrella dancing in a band, but for us to do our own unique parade, each

club individually, you want to price us out of existence" (in Troeh 2006). The website for the New Orleans Convention and Visitors Bureau (neworleans.com) supports Jackson's claim, making extensive use of second line imagery, including members of brass bands, a grand marshall, and an umbrella waved by an unseen dancer.

In a further example, the New Orleans Tourism Marketing Corporation had an entry on SAP second lines, listed under a drop down menu labelled "Music History" that describes second lines in present tense as:

> Second Linin' is another great New Orleans musical tradition that you will surely want to experience in your visit to the city. Remember, it requires no pre-qualification other than the "wish to have a great time." (The Seond Line 2012)

The flippant in' spelling of lining and the promise that no context is necessary to enjoy a second line suggest that they are simply a show, a "great time," rather than a complex African diasporic participatory ritual celebration, and, crucially, erases the SAP clubs who fundraise and plan all year to host their public parades. Instead, the noun describing the event, second line, is transformed into a proper gerund Second Linin', which puts the focus on the tourists' activity, and in the second sentence Second Linin' is reduced to the third person neuter pronoun it, further bleaching content from the already-reduced characterization of second lines as only a fun activity for tourists. In another example, an article on a Marriott hotel travel website acknowledges the humanity behind second lines, but orientalizes them, saying "if you're looking for a genuine, joyous New Orleans experience, it's pretty hard to beat a Second Line parade — an exuberant group of locals literally stopping traffic as they dance through the streets, with strangers welcome to join them along the way" (Anderson, n.d.). In this characterization, "they," the "exuberant" natives, provide an authentic, exotic experience for

the wordly, culture-consuming tourist. In these advertisements for New Orleans tourism, the authors confine second lines to an antiquated (listed under a menu tab labeled Music History) or exoticized practice that can be freely consumed by tourists. Second lines are mentioned in many travel features about New Orleans, and symbols of them are prominently displayed in material promoting the city created by tourism marketing bureaus. And these are descriptions of SAP second lines, not commercial second lines that destination wedding tourists or convention organizers can purchase.

One reason why hegemonic institutions make no effort to help those who create the 'value-added' experiences that make tourism the economic engine of the city is that, as Hirsch (2015, quoted above) put it, tourism requires "the idea of a place-based culture and the suggestion of authenticity," but not the lived reality of New Orleans' Black culture. In fact, dominant White culture cannot acknowledge the working-class African Americans who create second lines because to do so would be to recognize both their humanity and their material value to the city. White acknowledgment of African American contributions to the public good requires what the philosopher Axel Honneth calls "a positive relationship of recognition" which includes "solidaristic acceptance and social regard of an individual's abilitities and way of life" (2001, 49, and see Perry 2015 for a description of acceptable "contractual blackness" as the hegemonic solution for the problem of Black worth). But White recognition of the positive humanity of others would upend the ideological construction of poor people of color as immoral, threatening, and one dimensional. Because so much economic and social power depends on sustaining White supremacy, recognition of non-Whites cannot happen without the destruction of the current racist social order. In Ingold's terms, White recognition of Blackness would vitiate the colonialism that imposes a White cultural line over other cultural lines. The attempts by civic institutions and tourism promoters to erase SAP club members and confine second lines are clear assertions of colonial dominance. Fighting the refusal of recognition, SAP second

lines create a line of resistance to the colonial project that attempts to contain or erase them.

A deeper reason why dominant White culture works tirelessly to harm the Black people who create both public and economic goods is offered by the legal theorist Anthony Paul Farley. He argues that an ontological division, between Whites as owners and Blacks as dispossessed, is at work in New Orleans, and that White ownership is parasitic on its host, which is Black dispossession. In his words, "Owners always want more, so the dispossessions, once they begin, continue parasitically until the host is dead. Whites need to take continually from blacks" (2006, 150). Commercial appropriation of SAP club culture is one dispossession among many, and is a function of White supremacy.

However, SAP club members are aware of efforts to absorb and dispossess them. One online commentator writes:

> the culture has always been of the people, created by the people for the people. Not for tourism, nightclubs, "performances", destination weddings, conventions, festivals, political campaigns, Hotel brochures, Tourism commercials, TV ads, white folks parties, Televsion [sic] shows, nor the countless photographers, media, videographers, writers, "producers" of all types. The Parade culture has been "commodified" for many years now. It's evolved in many ways, some good, some not so good. (Nola.com 2012)

This account lists the many social actors who benefit from second lines, and suggests that "Parade culture" has been affected by commodification. Nonetheless, these comments are preceded and governed by the invocation of the hopeful, communitarian words "of the people, created by the people for the people." The author's words claim that second lines remain predominantly public, communal, and non-commercial. Commercial, colonial appropriations and impositions are resisted or absorbed and transformed by SAP clubs. As the sociologists Kwan and Roth write, "[r]esistance can be literally embodied through practices that establish symbolic

boundaries between the bodies of those who hold social power and those who resist or negate it" (Kwan & Roth 2011, 187). Second lines are literal embodiments of active resistance against institutional power that "counter efforts to mark their communities as disposable" (Watts & Porter 2013, 45). Second lines resist colonially-imposed boundaries, reconfiguring and reforming them into dynamic community paths.

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THE VORTEX AND THE LINE: PERFORMATIVE GESTURES IN ALLEN GINSBERG'S "WICHITA VORTEX SUTRA"

Bent Sørensen

In *Lines: A Brief History* Tim Ingold proposes the following idea: "The straight line has emerged as a virtual icon of modernity, an index of the triumph of rational, purposeful design over the vicissitudes of the natural world." (Ingold 2007, 152). He also notes the gendering of straight lines as masculine, versus curved lines as feminine (153), but curiously does not touch upon what might happen figuratively to the lines if its straight masculinity becomes queered. Yet, obviously, not all authors follow straight lines in their writings and their identity politics, and this piece discusses one such author, namely Beat poet Allen Ginsberg.

Queering the straight lines of Modernism, Allen Ginsberg suggests in his long poem about America and the Vietnam War, "Wichita Vortex Sutra" (composed in 1966, published in Ginsberg 1968 & Ginsberg 1984), that lying media discourses and corrupt political and military statements about the necessity of participation in the war may be cancelled out by a poet performing the simple, yet impossible speech act of declaring the end of the war, and in doing so queering the original declaratory speech act of the executive power. The poet must enter intrepidly the vortex of lies told by the voices disseminated by the media on behalf of politicians, authority figures and benighted members of the general public, utter a few lines of magic spells, and after this performative gesture the war will end of its own accord. The vehicle of

this speech act is proposed to be the Sutra, a scripture consisting of a 'string' or 'thread' of aphoristic statements designed to provide the reader of the Sutra with the possibility of Enlightenment. While the poet may be forced to travel along straight lines to penetrate the vortex, he should at any given opportunity queer these lines as much as possible.

"Wichita Vortex Sutra" consists of strings of queer lines, designed to unravel the web of lies seducing America into war, willing its readership to perform peace in unison with the poet/prophet. Ginsberg uses a double discourse of his own, encompassing religious, as well as political types of language – and a heteroglossic technique of actively incorporating and embedding the discourse of the enemy in his poetry – as a strategy to renew the old war on war through spiritual, or explicitly magical, poetical means. Here I agree with Michael Davidson's formulation of Ginsberg's strong preference for a poetics of orality: "For Ginsberg the orality of the tapevoice stands in direct opposition to the reproduced heteroglossia of incorporated sound." (Davidson 1997, 206).

My article will first examine the structure and key phrases of "Wichita Vortex Sutra", and then move on to investigate the circumstances of its composition and later dissemination, because its creation and publication history to some extent backs up my argument that Ginsberg deliberately intended to queer and undermine the power of the mainstream media. In several interviews Ginsberg discusses the spontaneity of the composition and locates it retroactively in a Buddhist poetics, citing Chögyam Trungpa Rinpoche's idea of "First thought, best thought". Trungpa often used this phrase, ultimately choosing it as the title of his poetry collection from 1983, for which Ginsberg wrote the introduction. This principle is a form of mindfulness and dwelling in the now of experience before language. Thus, the language that subsequently captures this experience will, so the theory goes, be purged of the deceit and lies of the premeditated discourses of power. Finally, I engage with the Sutra thematically, as both an antiwar statement and a call for the celebration of the holiness of ordinary Americans of the Heartland of Kansas.

KEY PHRASES AND STRUCTURE

"Wichita Vortex Sutra" is an unsettling, heteroglossic poem (in Mikhail Bakhtin's parlance of language containing subsets of "social dialects, characteristic group behavior, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions" (Bakhtin 1981, 262-3)). It is sampling media discourses, political power manifestations, religious tracts and scriptures, pop songs, literary predecessors, and – not least – the voices of the visionary bard (Ginsberg himself) and the common man of small-town America. It is both a description of the vortex or Maelstrom that sucks the life force out of language and Man alike, and a Sutra that promises to state the truth of matters spiritual and religious.

The image of the Vortex, like so much else in Ginsberg's poetics has a Blakean root, as Tony Trigilio explains: "The vortex is Blake's agitated, violent image for apocalyptic consciousness, generating the movement from the "mundane shell" of human consciousness to the Fourfold Human Form Divine, where, as Blake writes in his annotations to Bishop Watson's *An Apology for The Bible*, "every man" might "converse with God & be a King and Priest in his own house" (615)" (Trigilio 1997, 93). Geometrically speaking, the vortex is also a figure of previously straight lines being warped into a swirling spiral of a maelstrom, sweeping all debris it meets on its way along with it and sucking it down into its black hole of a center. Therefore the vortex is a battlefield of discourses, a broken-down arena for rivaling speech acts to compete for supremacy.

Simultaneously, Ginsberg's poem is a Sutra, in the sense of a holy scripture that condenses the collected wisdom and teachings in a specific field in short, aphoristic lines. A Sutra is thus a canonical type of text that, if followed, will lead its reader to enlightenment. More specifically this poem is Ginsberg's American version of the Prajnapara-mita (Perfect Wisdom, or Heart) Sutra, which he refers to in the early parts of "Wichita Vortex Sutra"; in fact in one very long line that brings both terms (Vortex and Sutra) into juxta-

position: "Prajnaparamita Sutra over coffee — Vortex of telephone radio aircraft assembly frame ammunition petroleum nightclub Newspaper streets illuminated by Bright EMPTINESS—" (Ginsberg 1968, 111). In other words, reading the Prajnaparamita over breakfast, Ginsberg decides to Americanize this scripture by relocation of its message to Kansas, situating the stillness at the diamond center of the Sutra ("Bright EMPTINESS") and in the heart of the life-threatening Vortex of materiality (capital) and language (lies) that swirls around Wichita. Trigilio names the Prajnaparamita "the definitive sutra on *shunyata*" […] "the Buddhist conception of groundlessness that empties self-presence in a manner resembling contemporary Western poststructuralism. As such, *shunyata* functions not as mystic speech but as a form of common language that might "overwhelm" the State Department's "force field of language"" (Trigilio 1997, 93-4) – or drown it out by the bright emptiness of silence.

The poem is structured in the following fashion: It falls in two separate parts, each composed in one specific evening, while driving on the road towards Wichita. In Part I the key phrase is: "O Man of America, be born! Truth breaks through!" (Ginsberg 1968, 112).

Ginsberg pleads with the inhabitants of Kansas to desist from war, from perpetuating an industrial Hell on Earth, and moneyed worship of the God Moloch (as in *Howl*). He invokes Walt Whitman and Herman Melville as his predecessors as American writers for everyman. In the process Ginsberg slightly misquotes the last line of Melville's 1865 post-Appomattox Civil War poem "The Muster": "And Europe's marge is evened/by rills from Kansas lone" – which in Ginsberg's version is encapsulated thus: "Telegraph wires strung from city to city O Melville!/Television brightening thy *rills of Kansas lone*/I come/lone man from the void, riding a bus/hypnotized by red tail lights on the straight space road ahead –" (Ginsberg 1968, 111). A rill is of course an erosion line and never as straight as a "space road". Rather the rill is one of the queer lines that potentially erode the disastrous straightness of the road into the vortex.

Ginsberg goes on to mock presidents, FBI directors, industrialists, Christian fundamentalists – but he also forgives the common American from Kansas for his/her greed and stupidity. He knows that the violent reactions to him as a bearded prophet are only fueled by fear and ignorance (most of the references in the poem to harassment of Ginsberg and anyone promoting events featuring him are apparently based on real events: "angry telephone calls to the University/Police dumbfounded leaning on their radiocar hoods/While poets chant to Allah in the roadhouse Showboat!" (110)), and he believes that love and scripture (in other words a Sutra) will solve this problem. In sum he believes in presence in human form as the antidote to prejudice and fear: "PERSON appearing in Kansas!" (110). This formulation is Whitman'esque in its inception, and it adds a new variation to the many ways in Ginsberg's register of talking about the personal and personhood.

In Part II of the poem the key phrase is: "Father I cannot tell a lie!" (117). This part of the poem, thus directly engages the performative, speech act function of language. Unlike the press, which tells a vortex of lies about the Vietnam War, Ginsberg wishes to speak the language of truth. As in Part I poets are cited as precursors in this project, and here one such poet is Ezra Pound: "Language, language/Ezra Pound the Chinese Written Character for truth defined as man standing by his word" (119). This is a very clear statement in favor of the force of representation and the power of language. The often repeated doubling of the phrase "Language, language" (which occurs eight times throughout Part II, plus twice in Part I) indicates that there is more than one kind of language and more than one type of speech act performed by it. Ginsberg explicitly uses the metaphor of "Black Magic language" (119) about the deceptive variety of spells cast by journalists and lawmakers that spread lies through Newspeak. Marshaled against these "bum magicians" (120) we have Ginsberg's lover, Peter Orlovsky, in the role of the "longhaired magician" who is urged to "come home take care of your dumb helper before the radiation deluge floods your livingroom" (120 – referring to Peter's brother,

Julius Orlovsky, who needed care to manage even the simplest task, and who usually preferred to remain "dumb").

Ginsberg wrests control over the microphone away from the war mongers and declares in an outburst of Whitman'esque exuberance:

> "I lift my voice aloud,
> make Mantra of American language now,
> I here declare the end of the War!
> Let the States tremble,
> let the Nation weep,
> let Congress legislate its own delight
> let the President execute his own desire—
> this Act done by my own voice,
> published to my own senses,
> blissfully received by my own form
> approved with pleasure by my sensations
> manifestation of my very thought
> accomplished in my own imagination
> all realms within my consciousness fulfilled" (127-8)

This powerful speech act (to declare an end to war) is framed by the processes of a poet's and his poetic community's activities: compose, utter, publish, receive and applaud. The poem thus becomes a celebration of the public's power to end the war by tipping the balance between the legislative and executive powers that be. The queering of language in the Mantra is exemplified by lines such as "let the President execute his own desire – ", where Ginsberg puns on the President's executive powers, his hidden desires, and what might happen if the two were brought together in an "execution" of a different kind. Other lines of the same queerly eroticized kind can be found throughout the poem – for instance: "… and Titsworth offers insurance on Hydraulic/by De Voors Guard's Mortuary for outmoded bodies of the human vehicle/which no Titsworth of insurance will customize for resale" (131). The rather sophomoric pun on Titsworth and 'tits' will not

endear Ginsberg to a feminist or intersectional reading, but in a sixties context may have seemed less jarring and patronizing.

CREATION AND PUBLICATION HISTORY

The poem was composed as a spontaneous oral utterance spoken by Ginsberg into a tape recorder. It was, as he remarks: "composed on the tongue" (Ginsberg 1980) on two consecutive nights in February 1966. The later transcription and editing of the piece into a written work does not attempt to conceal the origin of it as a recording of multiple voices, as if from multiple radio channels caught by Ginsberg as a great receptor of discourses, catching random fragments such as a quote from a Statler Brothers hit song, "Flowers on the Wall". In fact, the Uher tape recorder being clicked on and off while Ginsberg dictated the lines of the poem and every now and then stopped talking while he was sensing and thinking/composing was still audible on the tape, and Ginsberg used these clicks to structure the poem into lines and segments during transcription – a process in which he says he altered very little compared to the recorded version on the tape: "The original text of "Wichita Vortex" is *really* close to the final text." (Ginsberg in a 1974 interview ("Squawks Mid-Afternoon") reprinted in Ginsberg 2001, 371). While the poem, at least in the version printed in *Collected Poems 1947-1980* (397 & 411, respectively), is dated respectively to February 14 and 15 at the end of the two parts it consists of, the second part of the published poem was in fact composed on the first night of dictation, while part I is dated to the second night, that of February 15. The *Planet News* version leaves out the date after Part II.

The poem literally describes a drive towards Wichita, undertaken by Ginsberg and Peter and Julius Orlovsky in a Volkswagen minibus Ginsberg had bought for Guggenheim money and used during a cross-country tour of America. The landscape of first Nebraska, and then Kansas is described in vivid detail. In an article in *Journal of Modern Literature*, "Coteries, Landscape and the Sublime in Allen Ginsberg", Justin Quinn writes: "It is worth noting the increased phenomenological exactitude of his descriptions of

landscape in this period: nowhere before were they so lengthy and detailed." (Quinn 2003, 201). Nature is encroached upon by industry and smatterings of human culture and history manifested as towns and cities in the land: "Red sun setting flat plains west streaked with gauzy veils, chimney mist spread around christmas-tree-bulbed refineries" (Ginsberg 1968, 110).

The journey towards Wichita that unfolds as the poem progresses turns out to also be a journey into the heartland of darkness, as well as a descent into the maelstrom of the vortex of lies. The progress of the poets' bus is described as a traversal along straight lines plunging towards Wichita – the highways are straight, the railroad lines are straight, as are the lines of boxcars hauled by the freight trains, and the trees line the landscape as neatly and straight as anything. But the lines mentioned most often in the poem are of a different kind. Four times the word "headline" occurs, and these lines are never straight, as the media are depicted as twisting the truth of the Vietnam War consistently, trying to fool the American people into believing that things are under control over in Vietnam.

"Wichita Vortex Sutra" paradoxically first saw print in the pages of that most mainstream publication, *LIFE* Magazine's May 27, 1966 issue which contained a long report from the road trip during which the poem was composed, titled "The Guru Comes to Kansas" (Farrell 1966, 79-80). Barry Farrell, the author of the piece, met up with the Ginsberg caravan in Lawrence, Kansas a few days after the Wichita stop. He further interviewed Ginsberg after his return to New York City and during that interval must have been given access to a first transcript of the tape-recorded poem. *LIFE* then brought an excerpt of the Sutra as a companion piece to Farrell's article, consisting of the final 65 lines of part II of the poem.

This version is surprisingly similar to the versions subsequently published in Ginsberg's books, *Planet News* and *Collected Poems 1947-1980*, and the changes are virtually only on the level of orthography (the book versions use italics when Ginsberg 'quotes' media voices, which eases the reading of the poem text) and spelling. The only significant difference is the replacing of the word 'noon' with the pre-

sumably originally intended 'neon' in the two book versions, in the line "The human nest collected, neon lit, and sunburst signed". The whole portion of the poem where the line occurs describes a nighttime scenario, so 'noon' would indeed make little sense.

I used the word "paradoxically" about Ginsberg's poem debuting in the pages of *LIFE* Magazine advisedly, because of the long, troubled history of *LIFE* and the Beat poets. Even in Farrell's piece, it is conspicuous that he needs to harp on how different Ginsberg has become over the ten years that have passed since *Howl!* and how he now no longer is an anti-establishment figure, but one canonized by Guggenheim and even the most mainstream of newspapers. This of course is quite an exaggeration on Farrell's part, but probably one his editors have insisted on if they were to run his piece at all. Even in "Wichita Vortex Sutra" itself Ginsberg criticizes *LIFE* Magazine harshly, accusingly: "Has anyone looked in the eyes of the wounded?/Have we seen but paper faces, Life Magazine?/Are screaming faces made of dots, electric dots on Television—" (Ginsberg 1968, 118). And later the letters L I F E form part of the long 'acronym' of lying news organizations: "N B C B S U P A P I N S L I F E/Time Mutual presents/World's Largest Camp Comedy:/Magic in Vietnam—" (120). Ginsberg must have enjoyed getting paid by *LIFE* to publish parts of his poem, knowing that other parts of it contained this scathing condemnation of the media as such, and *LIFE* in particular. This after all was nothing new to Ginsberg who a decade earlier had lampooned *TIME* Magazine for their stereotyping of Communists in the poem "America", and picked that up with undiminished force in "Wichita Vortex Sutra" with lines such as "Communism is a 9 letter word used by inferior magicians with the wrong alchemical formula for transforming earth into gold" (119).

In 1968 the Sutra first appeared in book form in Ginsberg's collection *Planet News* from City Lights Publishers, and quickly after that lines from it made their way into Ragni and Rado's anti-war rock musical on Broadway, *Hair* (Ragni & Rado 1967). The song "Three-Five-Zero-Zero" quoted Ginsberg's poem directly in a few lines (the phrase "ripped open by metal explosion—", and

the numerical phrase "three five zero zero" itself) and was otherwise openly inspired by it in the treatment of media lies about casualties in Vietnam. Further, the lines that open the last verse of the song are virtually identical to Ginsberg's closing line of the Sutra: "Except for the souls held prisoner in Niggertown" (Ginsberg 1968, 132). This song may well represent the very first time a Ginsberg poem has been set to music, or in this case more accurately remediated into a song. However, many more examples of this occurred in the years to come, often with Ginsberg himself as a vocalist/performer.

In 1988 Philip Glass set "Wichita Vortex Sutra" to music, thereby giving it its full orality back in performance contexts. In the recording [https://www.youtube.com/watch?v=J2Di1zoVFQo], Ginsberg reads the poem over Philip Glass' music, which is simple, gospel-inspired, and in fact alludes to the Oscar Peterson jazz-piece, "Hymn to Freedom" [minute 0-2.00]. Here the joy associated with a holy text such as a Sutra comes out fully. All the names of God in the various religions, and those of numerous holy men as well, are recited. The "Vortex named Kansas" now becomes a holy crucible [minute 4.00-6.06]. Ginsberg had of course by then gained much more experience with performance of his own poems with musical settings (his friendship with Bob Dylan was instrumental in encouraging Ginsberg to move into song rather than recitation), and he had, among other things, also recorded Blake poems with musical accompaniment.

USES AND ABUSES OF LANGUAGE

Is then "Wichita Vortex Sutra" a poem that prefigures poststructuralist language philosophy? It is certainly a poem about language, and self-aware of this fact to the extent that it discusses the uses and abuses of language as power discourses. I am more hesitant to declare it a meta-poem as such, since the language that the poem uses about language (i.e. its own metalanguage) is not thematized explicitly within the poem's own frame, not is it a matter of the poem explicitly deconstructing its own dichotomies of language. Rather, I suggest "Wichita Vortex Sutra" is a neo-Romantic poem of

presence. When the "PERSON" presents himself in the unholy Vortex, performing his Sutra, the black magic of the inept alchemists is replaced by a voice that resounds through the land, informed and re-enforced by its explicit echoes of those that spoke the truth before Ginsberg ever did: Blake, Whitman, Melville – even Pound.

My conclusion thus echoes what Amy Hungerford states in her 2005 *Yale Journal of Criticism* article, "Postmodern Supernaturalism: Ginsberg and the Search for a Supernatural Language": "His rediscovery of the material word – particularly its sound – through Burroughs's cut-ups and the elimination of subject matter that for Ginsberg goes along with that rediscovery, ushers in a poetics of absolute presence and a metaphysics that has more in common with Hinduism's Brahma or the incarnate Word of St. John's gospel than with the seemingly secular world of deconstruction" (Hungerford 2005, 284). The performative gestures of 'Wichita Vortex Sutra' form an engagement, first with the straight lines of the American social and political structure, and second with the vortex that lying warps these straight lines into. Only the poet/prophet can create an alternative reality of peace, truth and perfect wisdom.

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REALIGNMENTS OF PARADISE: ON INADVERTENT ENJAMBMENT IN *PARADISE LOST*

Aske H. Sparsø

In *Lines: A Brief History,* Tim Ingold describes the printer's role as a typographic artisan in the sense of manual labourer, divested of creative purpose. Modern printing, Ingold goes on, is a workmanship of certainty where 'the result is exactly predetermined before the task is even begun' (Ingold 2007, 127, 161). While Ingold certainly has a point, it is important to bear in mind that in all printing is found the risk of error, and the intrusions of editing. This is particularly salient in earlier printed works, where the printer may influence important aspects of a text: there is value lost as well as gained in the translation from one surface to another. One example would be in their accommodation of textual silence.

In *The Life of Lines*, Ingold addresses pause, and silence. The pause, he argues, has often been denigrated in western tradition. In written work 'we tend to think of punctuation as the poor relation of writing, and of rests as the poor relation of melody, as though both were mere breaks and gap-fillers' (Ingold 2015, 89). As Ingold, somewhat poetically, puts it: 'in truth it is the pause that lends both speech and song its atmospheric affect, without which it would be lifeless'. Punctuation has been subject to critical and editorial neglect, having been assigned accidental status, and this persists in some publications to the present. Similarly, to neglect punctuation in western tradition is to disparage each scholarly work on punctuation, and each reader of poetry who has rec-

ognized the defining quality of verse, namely, the line break. The breaking of the poetic line is facilitated by the manipulation of white space, without which only prose could exist, framed by the frames of a page. It is the punctuation of line breaks that enabled George Herbert to sculpt his 'Easter Wings', just as it made possible the uniquely recognizable sonnet form, or the visual experiments of Mallarme, Modernism, and concrete poetry.

Of the poets renowned for their line breaks, John Milton stands out. Milton's enjambment is one of several defining poetic qualities of the grand style of his epic, *Paradise Lost*, and these have been addressed by numerous critics. Prominently, in his seminal *Milton's Grand Style*, Christopher Ricks (1963) addressed important aspects of Milton's poetics and reinvigorated the discussion of Miltonic enjambment. Despite the critical attention afforded to these enjambments, however, there is a facet of this discussion that remains unexplored. In the first and second editions of *Paradise Lost* (from 1667 and 1674 respectively), on which modern editions are based, we find a prominent idiosyncrasy: the opening of each Book has been adorned with a large opening capital that affects the surrounding lines. The limited page size of these early editions led to changes in the typographical dimensions of the text, resulting in the emergence of new enjambments as the blank verse is broken. Different enjambments stimulate additional readings of the verse, and thus it becomes important to examine the line breaks of the early editions. The editor is made to address whether the typography of these early editions should be observed, or if the various passages should conform to the blank verse found in the rest of the epic. In turn, editors will be faced with the opening capitals: should these be kept to faithfully represent the textual and ornamental qualities of the early editions[1], or be removed in the modernizing process? These questions feed into a larger quagmire of editorial headaches concerning the old editions of *Paradise Lost*,

1 For instance, whereas the opening capitals of the first edition contain floral imagery, the first opening capital of the second edition has the illustration of a fool.

as punctuation, spelling, printers' characters, and other aspects of orthography, in addition to elements such as ornamental borders and page numbers should be and are often taken into consideration by editors. The editorial process is further complicated by the various changes made from the first to second edition, including a new set of opening capitals, orthographic changes, numerous additions such as Milton's note on 'The Verse' (added in 1668), not to mention the errata page that was also added in 1668. Although the editorial discussion of *Paradise Lost* has many facets, this paper will address a question that may add to our understanding of the text, namely how inadvertent enjambment in the opening passages of early editions of *Paradise Lost* may act as 'added value' to the existing enjambments. In the light of this investigation, the study will contribute to our understanding of enjambment in *Paradise Lost*, and the textual history of the work, which may ultimately lead to even more informed editorial choices in future editions.

Modern versions of *Paradise Lost* are frequently based on the first two editions. In contradistinction to these, modern texts have limited ornamentation. In the earliest editions of *Paradise Lost*, large opening capitals were common practice. Over time, these would change in style, and the extent to which they affected the text of *Paradise Lost* would change as well. While the typography of the first and second editions was influenced by the opening capitals, adjustments made in later editions lead to increasingly regularised typography, until this ornamentation was eventually removed. Writing on illuminated manuscripts, Ingold calls attention to the effort not of illumination in the past, but of de-illumination in later editions, and how this divested 'thought of its medium so as to leave the black marks as stark remnants of what had once been inspired – given breath – by human imagination' (Ingold 2015, 104). While the case seems less severe where the embellishments of *Paradise Lost* are concerned, Ingold's meditation is helpful in reminding us of the ornamentation that may be lost in modernization.

Of the first edition's ten Books, only the typography of Book 4 is unaffected by the presence of an embellished capital, which marks

this chapter as a departure from the intrinsic typographical norm otherwise followed in this edition. Book 2 is affected to a limited extent, while, in the remaining eight Books, the typography of the opening lines is changed considerably. In the 12 Books of the second edition, the typography of the openings in Books 1, 2, 3, 6, 8 and 12 is affected. A salient departure from the first edition is that only Book 1 has an embellished capital, whereas the remaining 11 Books have large font capitals without embellishment. In addition to discussing the typographical impact of large opening capitals on the text itself, it will even be relevant to consider the interaction between text and image in the case of the second edition's first Book, owing to the unique pictorial qualities of the embellished capital that complements the invocation.

To bring to light the added value brought about by the opening capitals, I will examine the openings of Books 3, 6, 7, 8, 9 and 10 of the first edition. Book 1 will be implicitly addressed as well, as the typography found here is similar to the typography found in Book 1 of the second edition, which I will address below. In addition to Book 1, I will address the second edition's Book 3 and 12.

The typographical changes resulting from the opening capitals entailed the creation of new lines, as the pages of the early editions were too small to accommodate these capitals as well as full verse lines. In effect, this changes the number of lines in the epic. On occasion, words are even hyphenated at the end of lines, and only part of a word is realigned. The varying typographies found in new and old editions necessitate a terminological distinction between verse lines and typographical lines. Typographical lines coincide with verse lines in modern editions, yet in the first and second editions, this is not always the case. For this reason, the discussion below will distinguish between verse lines and typographical lines. Once editorial response to the opening capitals has been addressed, I will proceed to examine the effect of these capitals on verse lines and enjambment in various Books of *Paradise Lost*.

Commentary on opening capitals in *Paradise Lost* has been modest. In the 2004 Oxford World Classics edition, editors Stephen

Orgel and Jonathan Goldberg contrast the first publication which was 'a handsomely printed but distinctly austere volume' with 'the 1674 [second] version (which has become the standard one for us) [and which] looks much more normal' (Orgel and Goldberg 2004, xiv). The austerity of the first edition is contrasted with the ornaments of the second edition, as dedicatory poems have been added, plot summaries moved from the start of the work to each respective Book, and the note on the verse has become the author's preface. Beyond this, we may wonder how normality is defined: is the text normal according to print conventions at the time of publication, or normal according to the intrinsic norms of the work? The former rather than the latter must be the case, as the only point of comparison is the 'less normal' first publication. However, there are still departures from convention in the second edition, and arguably, the opening found there is more notable than any departure in the first edition.

In the textual introduction to Blackwell's 2007 edition of *Paradise Lost*, editor Barbara Lewalski remarks on the second edition that it is 'not so handsome as the first edition; the ornamented capitals are replaced simply by large capitals, and there are no ornamental borders or page numbers' (Lewalski 2007, xxxii-xxxiii). She makes use of the first and second editions in constructing her edition[2], and she considers a number of important elements in her discussion of the texts. Lewalski stresses the importance of accurately representing the text as it was published in the earliest editions, and thus she has reproduced 'not only the original language of the 1674 edition but also the spelling, punctuation, capitalization, and italics – features that often reflect the practices of early modern printing houses rather than authorial decisions'

2 Lewalski notes that 'the copy text for this edition is Harvard copy 14486.3B' (Lewalski 2007, xxxv), the second edition from 1674. Moreover, this copy text 'has also been compared with the 1667 edition (Harvard 14486.2.5) and the errata page added in 1668' (Lewalski, 2007, xxxv). 'Punctuation and orthography in the copy text', she writes, 'have been followed in most cases. … Differences in the two editions and the manuscript are indicated when they affect meaning, but not simple variants in spelling, capitalization, punctuation, or printers' characters.' (Lewalski 2007, xxxv).

(Lewalski 2007, xxxiii). Despite singling out capitalization as an important 'accidental', Lewalski chose not to work with the large opening capitals and unique spatial typography, which would qualify as prominent 'accidentals'. This choice is understandable, not least in a scholarly edition of the work. However, in not doing so, and in not addressing this concern at length, Lewalski falls victim to her own caution: 'much is lost by modernizing' (Lewalski 2007, xxxiii).

Turning to the second edition's first Book, we discover a salient pictorial image in the embellished opening capital, 'O':

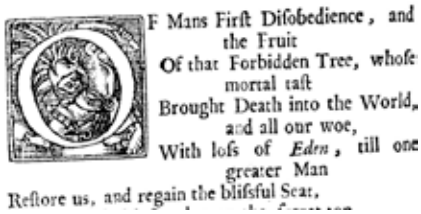


Fig. 1. Milton, 1674, EEBO, Image 7.

The garments of the figure call to mind the jester: the ears and coxcomb of his headdress, and the bells fastened at the ankles. The history of the jester or fool informs the realigned text in a number of ways. In medieval Britain, the fool was a figure of paradox; he was both innocent and wicked. The origin of this duality is found in Hebrew, which has two words for 'fool', 'tam' and 'ksl'; the former a natural innocent with no interest in material gains, the other in reference to the 'wilful, evil meanings of folly' (Billington 1984, 16). We find examples of this dichotomy in early British literature: *Piers Plowman* casts the fool as the 'leene lunatik', instructor of the king (Southworth 1998, 51), as well as the artificial fool as the devil's agent, "flatterers and fools are the fiends disciples to entice men through their stories to sin and harlotry" (Billington 1984, 22). Whilst the artificial fool has been met with some enmity, the natural fool enjoyed a perceived proximity to God, according to church teachings originating with St. Paul, who saw the Christian as a fool in the eyes of the world, but not in the eyes of God

(Billington 1984, 17). This understanding of the natural fool was maintained until the 16th century, where the meaning changed during the Renaissance.

The dichotomies of the fool largely disappeared with the advent of Renaissance, as the artificial fool became a popular figure of the theater through Robert Armin, and then Shakespeare and his peers (Billington, 29). Welsford calls attention to the prominence of the fool in certain Shakespearean dramas, such as *Twelth Night's* Feste, who is no mere mischief-maker, but a 'fool who sees the truth and is wiser than his betters' (Welsford 1935, 251-252). The fool featured prominently in stage plays as well as holiday festivals, where he would assume an important function as master of ceremony or even mock monarch, becoming a symbol of how the lowest of society may advance, and a representative of the disruption of social order.

The history of the fool may help explain the surprising presence of the figure in an illustration in the second edition of *Paradise Lost*. The aspect of the fool as a teller of truths seems appropriate in a Christian epic written by Milton, given his religious convictions and his social commentary[3]. Moreover, the fool plays off the realigned text of the opening passage in a powerful way. First, the figure has sometimes been used for introductory remarks or as a herald of prologues in works of drama (Welsford 1935, 234). Additionally, Welsford writes that a shared ancestor of different types of jesters was 'the sacred or possessed man who is out of his normal wits only because he is inspired with a higher wisdom' (Welsford 1935, 198), and this would appear to be an apt description of the poetic speaker in *Paradise Lost*. In the introductory invocation of Book 1, as well as in subsequent invocations throughout the work, the wisdom of the divine muse is called upon to guide the speaker. Such inspiration from a higher wisdom is precisely what Welsford is referring to. By invoking not only the muse but also

3 It could be speculated that Milton would not have approved of the illustration, considering his Puritan beliefs. This would make the pictorial image still more surprising.

the image of the fool, the poetic speaker summons in the opening invocation both divine inspiration as well as the perfect vessel for such inspiration; as we delve into the unusual lineation of the second edition's opening invocation, we see how the fool informs these ideas.

The conspicuous typography of the opening invocation creates new line breaks and thus different enjambments, and these have consequences for how the passage may be read, but to appreciate this in full, we must first consider fruit. In a work as elevated as *Paradise Lost*, we may expect something less mundane than 'Fruit' to follow 'Of Man's First Disobedience' in the first line. Potentially, the word 'Fruit' may read as a humorous break of register, or an instance of bathos, which disrupts the line and impairs its formality. Be that as it may, it must be remembered that in early modern culture man's eating of the fruit was considered to be the first and gravest disobedience, and so it cannot be lightly assumed that 'fruit' was a laughing matter to a contemporary reader of the poem.

Beyond the stylistic aspect of 'fruit', the word participates through enjambment in two grammatical structures and assumes a double meaning. Cook points to the ambiguity of 'Fruit', which may be read in the abstract meaning of 'result' or 'effect', but, reading on, we learn that the following line employs the literal meaning of 'Fruit' in reference to the forbidden tree, whose temptation caused the disobedience (Cook 2008/9, 236). While the function of 'Fruit' as both cause and effect may give it a sense of inevitability, the double meaning of this word at the end of a line could also suggest that cause and effect is reversible.

In the second edition, we see that 'the Fruit' is part of a typographical line (see 'fig. 1' above). Greater emphasis is given to 'Of Man's First Disobedience', and the tone of the line is now loftier, even if it ends on the anticlimactic 'and'. However, the stichic unity of the meter is broken due to the realigned 'the Fruit'. No matter the edition of the text, 'the Fruit' is a disruptive presence, which speaks of the inevitability of the fall.

The typography reduces the force of the enjambment; where

line 1 in Lewalski's edition ends with 'the Fruit', here it does so with 'and', and thus meaning is not created in the same way. It is still possible to connect 'the Fruit' to both grammatical units, yet while the link to 'Of that Forbidden Tree' is still made, the reader is less likely to make the connection to line 1 now that 'the Fruit' is moved. The emphasis attributed to both 'Of Mans First Disobedience' and 'The Fruit' further reduces the impact of their combined significance. However, added value is also conferred on the text with this typographical arrangement: 'the Fruit' assumes an intermediary typographical position on the page between the two grammatical structures that define it as cause and effect respectively.

Considering the historical relationship between the fool and wilful evil, as well as the fool and Satan, it is striking that the opening invocation of *Paradise Lost* addresses the fall, and that Satan appears immediately afterwards. The fool may be said to anticipate the introduction of Satan and warn the reader that, like the artificial fool, Satan may be deceptive, despite the attention afforded to him throughout the epic (Ricks reminds us of Satan's 'false glitter' (Ricks 1963, 61)). At the same time, in discussing the momentum of Milton's verse, Ricks suggests that it 'has the energy of Satan', describing the duality of forward drive and self-circling verse (Ricks 1963, 36). In this light, a veiled pictorial reference to Satan may be the more appropriate to signal the beginning of Milton's epic.

We can even trace in this opening paragraph the disruptions of the fool as a figure of social upheaval and change. The 'disobedience' of the opening line recalls the social disobedience and subversion of the fool, whose presence on the page disrupts the great order of blank verse and thus poetic tradition, and in so doing, places a central image of disruption and forbidden temptation, the fruit, in a position of particular prominence. A 'willfully evil' figure, the fool, as disciple of Satan, seems to offer the fruit in its place of prominence, and so the verse falls with the fallen 'fruit'. So disruptive is the influence of Satan that he disrupts the opening invocation, and in so doing, physically alters the poetry of *Paradise*

Lost. Indeed, the loss of Eden led man to the transient existence of an unstable world, and the embellished capital calls attention to the material reality of the print world that destabilizes the elevated lines of blank verse.

The large capital O that surrounds the pictorial image adds further nuance to this discussion. The prominent circle, and the context in which it appears, recalls the variable 'Wheel of Fortune', which Boethius is largely responsible for introducing to Western thought in his *Consolatio Philosophiae*. The wheel became a recurring image in literature; Chaucer frequently alluded to its tragic elements, reminding us of the transience of existence. Indeed, the Monk's Tale recalls the fall of greatness, including Adam, and Lucifer, 'O Lucifer, brightest of angels alle, / Now artow Sathanas, that mayst nat twynne / Out of miserie, in which that thou art falle' (Chaucer 2008, 241); and the wheel is given direct reference later in the same tale, 'Thus kan Fortune hir wheel governe and gye, / And out of joye brynge men to sorwe' (Chaucer 2008, 247). The Wheel of Fortune recalls divine providence, which is central to *Paradise Lost*; indeed, in the opening invocation, the poetic voice desires to 'assert Eternal Providence, / And justifie the wayes of God to men' (Milton 2007, 12).

The juxtaposition of wheel and fool may be considered from different perspectives: is this the divinely inspired fool, who desires to 'assert providence', which (as the tragic inevitability of the wheel recalls) dictates the fall of man? Similarly, is this the fool of social upheaval, who would complement very well the tragedies of the wheel of fortune? Alternatively, we may wonder whether the disobedient Satanic fool is attempting to revolt against divine providence, or rather is subject to it, in light of the figure's enclosed position in the pictorial image. The presence of the wheel may serve as a reminder that no matter the severity of Satan's revolt, it will not affect the eternal providence of the ways of God.

The word 'First' is also prominent in the opening invocation. John Rogers addresses the importance of the word, which oc-

curs no less than six times throughout the initial 33 lines. The first instance of the word is the poem's first act of rebellion, which is specifically against the metre of the poem (Rogers 2018, 'Lecture 9'). It is not possible to read this line entirely according to iambic pentameter; or rather, it is possible, but it does not come naturally. The reason is that 'first' demands to be stressed, foiling the metre:

Of **Man's First** Diso**be**dience**, and** the **Fruit**

Contrary to conventional iambic pentameter, a trochee replaces the iamb. Although this type of counterpointing is commonly found in iambic pentameter, it is still a salient departure in the opening line of the poem, leading to some tension between metre and the natural flow of language: 'Milton is rebelling against an implicit law of poetic meter in the very first line of what, of course, we know will be this extraordinarily self-conscious poem' (Rogers, 'Lecture 9'). In this first line of the poem, the severity of its poetic disobedience (which is particularly severe because it is the first line) echoes the transgression of Adam and Eve, the first transgression of man.

Rogers' argument is valid in most, if not all editions of *Paradise Lost*. However, the original typography reduces the force of the argument. Though we may tell ourselves that this is blank verse, it does not read as easily as would blank verse because of the additional lines and resultant caesuras. Milton's rebellion against conventional metre through his use of 'first' may not be lost to all readers, yet it is less noticeable in the first and second editions, if for no other reason than an overshadowing of the rebellion by a more obvious break with metre through typography.

Turning to Book 3 of the first and second editions, we find that the three words 'God is light' are affected by large opening capitals[4]:

4 I will base my discussion on the first edition. Evidently, the second edition has a similar typographical layout in these lines: 'May I express thee unblam'd? since God / is light,', and some of the points made concerning the first edition will apply to the second edition as well.

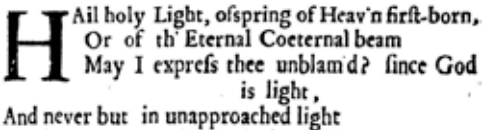
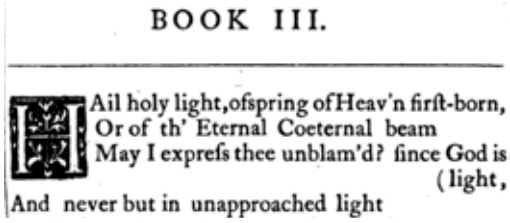

HAil holy Light, ofspring of Heav'n firſt-born,
Or of th' Eternal Coeternal beam
May I expreſs thee unblam'd? ſince God
is light,
And never but in unapproached light

Figure 2. Milton, 1674, EEBO, Image 35.


BOOK III.

HAil holy light, ofspring of Heav'n firſt-born,
Or of th' Eternal Coeternal beam
May I expreſs thee unblam'd? ſince God is
(light,
And never but in unapproached light

Figure 3. Milton, 1667, EEBO, Image 32.

It may be noted that here, as in other occurrences throughout, a singular lunula has been added to indicate the realignment of words or syllables.

The enjambment divides the clause, leaving subject and verb together while the subject complement stands alone. Left at the end of a line, the verb 'is' suggests multiple meanings. Owing to the line break, it is possible to read 'God is' and see that as a clause unto itself. Here 'is' becomes existential, confirming that God exists, and that a certain inscrutability characterises him, since he is not qualified beyond the suggestion that he cannot be qualified. This understanding depends to an extent on how we read the line and assign stress. In Lewalski's edition, line 3 in its entirety could be stressed as follows:

May **I** ex**press** thee un**blam'd**? Since **God** is **light**,

Alternatively, 'may' can be stressed instead of 'I' to emphasise humility or uncertainty. Yet in the first edition, while 'May I express thee unblam'd?' can remain unchanged for our purposes here, 'since God is / (light)' may be stressed differently. With 'light' rel-

egated to a line of its own, the line above has nine syllables and four stresses. We are invited to assign a fifth stress to 'is'. Not only would this make it possible to read the verb as an existential 'is'; it would even mean that the line ends with a stressed syllable, which would make the reading more natural, and it fits the tendency in *Paradise Lost*, where feminine line endings are rare.

Owing to its placement, the word 'light' adds iconic elements to the text: it calls attention to the white page that surrounds it, and it makes us aware of the blank space in its own line. 'God' is described as 'light' and that he 'dwells in light', and the line of blank space emphasises this: the spacing is 'light' or white, and so it serves a qualifying function similar to that of the word 'light'.

We may compare this oscillating verb to an enjambment found in Book 4 between lines 25 and 26. Here Satan is afflicted by mounting feelings of terror and regret atop Mount Niphates:

> Now conscience wakes despair
> That slumbered, wakes the bitter memory
> Of what he was, what is, and what must be
> Worse; of worse deeds worse sufferings must ensue.

Scholars have used these lines to call attention to the power of Milton's enjambment, the lemma 'be' revealed to be merely predicative, and not existential[5]. However, few have addressed the passage at length. In *Free Verse and the Constraints of Metre in English Poetry* (2012), Jesper Kruse comments that the 'be / Worse' transition 'is a stellar example of enjambment, … By its cunning interplay between lineation and syntax, between be as an intransitive verb and a copular verb, the passage aptly illustrates Paul Valéry's aphoristic definition of a poem as "a prolonged hesitation

5 Kruse draws attention to John Hollander, who observes 'the static pattern of line 25, framing the formula from the prayer-book ("As it was in the beginning, is now and ever shall be"), is jolted by the revelation that "be" was merely predicative (and of "worse," at that), rather than existential.' (Hollander 1975, 95).

between sound and sense"' (Kruse 2012, 137)[6]. However, Kruse argues that it is not without issue that the passage is used to exemplify Miltonic enjambment:

> For while it is true that enjambment plays a crucial role in Milton's versification, it must at the same time be admitted that the passage to which so much attention has been paid both here and elsewhere is hardly representative of Milton's general use of enjambment in *Paradise Lost*. First of all, Milton rarely employs any form of the lemma be in line-end position: of the 10,565 lines that make up *Paradise Lost* only ten lines terminate in the form be; the form art terminates three lines; the forms am, is and been terminate two lines each; and was, are and were are only to be found at the end of a single line each. Furthermore, only a few of these instances employ enjambment, and those that do come nowhere near to achieving the spectacular syntactic artistry of the 'must be / Worse' line-break … (Kruse 2012, 138-9).

It is rare for any form of the lemma 'be' to be found at line endings, and enjambment of these verbs is rarer still. The few other instances of enjambed lemmas of 'be' found in *Paradise Lost* lack the anagnoristic quality[7] of the example in Book 4, as well as the 'idiomatic naturalness' which this example benefits from; the idiosyncratic Miltonic syntax found in these other instances 'drowns out the potential effects of enjambment' (Kruse 2012, 139). In this light, it is remarkable that the typographical enjambment of 'God is / light' echoes one of Milton's celebrated enjambments, contrasting the 'worse' of Satan and his deeds with the 'light' of God.

6 Kruse examines the proparoxytone 'memory' of line 24. We are invited to stress the final syllable of 'memory', which in turn makes it a perfect rhyme to the intransitive verb be, only to discover that 'be' is a copular verb, and the lexical stress unwarranted (see Kruse 2012, 136-7 for a more elaborate account).

7 Kruse refers to Hollander (1975), explaining that the term anagnorisis is used to 'designate that element of suspended grammatical understanding which certain types of enjambment can procure,' (Kruse 2012, 135).

The sixth Book of both editions has another instance of changed typography. While it appears thus in the second edition

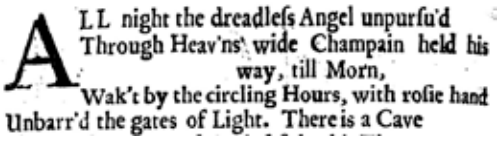
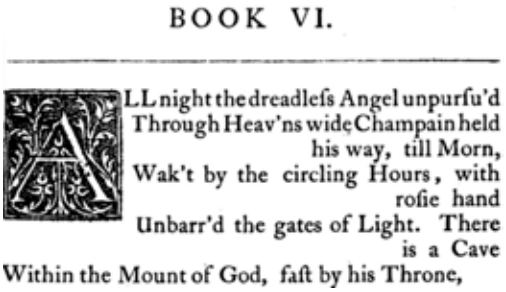

ALL night the dreadleſs Angel unpurſu'd
Through Heav'ns wide Champain held his
way, till Morn,
Wak't by the circling Hours, with roſie hand
Unbarr'd the gates of Light. There is a Cave

Figure 4. Milton, 1674, EEBO, Image 78.

The typography in the first edition is affected to an even greater extent:


BOOK VI.

ALL night the dreadleſs Angel unpurſu'd
Through Heav'ns wide Champain held
his way, till Morn,
Wak't by the circling Hours, with
roſie hand
Unbarr'd the gates of Light. There
is a Cave
Within the Mount of God, faſt by his Throne,

Figure 5. Milton, 1667, EEBO, Image 75.

The verb 'held' at the end of line 2 leads to ambiguity. In the clause of the first two lines, 'held' may convey that all night the angel *endured*, i.e. survived heaven's campaign, or that the angel remained steadfast. However, line 2 is also part of an enjambment, and if we read on, we find that the angel 'Through Heav'ns wide Champain held / *his way*' (my italics). While 'endure' can still be read into the idiom, 'held his way' suggests the angel remained true to his course, or given the context, that the angel did not advance overnight. The position of the word in this arrangement deserves mention. 'Held' also means paused, and its line-end position calls our attention to the spatial punctuation of a line break: we are 'held in suspense', much like the held angel.

The ambiguous enjambments continue at the end of line 3: 'his way, till Morn'. Reading from lines 1 to 3, it is conveyed that the angel ceased his advance through the night, until the following morning. This meaning is modified in the first edition:

> his way, till Morn,
> Wak't by the circling Hours, with
> rosie hand
> Unbarr'd the gates of Light …

Morning is personified here in that it acts: it wakes, and unbars the gates of light. Where it was only part of an adverbial clause above, the noun 'Morn' now becomes the subject and active agent in a new clause: '… Morn, wak't by the circling hours, with rosie hand unbarr'd the gates of light'. Morning is transformed from a passive to an active agent across these lines, and this mirrors the transformation of night to day.

In line 4 of Lewalski's edition of the same passage, 'unbarr'd the gates of light.' is followed by 'There is a Cave', completing the meter. Here the line may be stressed in the following manner:

> Un**barr'd** the **gates** of **Light.** There **is** a **Cave**

However, Lewalski's line is at variance with the equivalent passage of the first edition. As the metre is upset, readings of the passage may change, and with these, the stress pattern may alter, too. At the least, the uncertainty of the modified metre may lead to hesitation, complementing the pause after 'There'. We are even invited to stress 'There'; this is partly due to the small caesura that follows 'There' and the period that precedes it, and partly owing to the absence of additional words in this line, which means there is no visual basis for leaving 'There' unstressed. When subjected to a metrical reading, the two lines from Figure 5 may therefore be read thus:

Un**barr'd** the **gates** of **Light.** There
is a **Cave**

The stress on 'There' affects readings of this line: emphasis is placed on the deictic reference of the word, suggesting the cave is visible to the speaker. The caesura of the line break supports this: by introducing a visual element, we are reminded of the physical space of the page and the fact that our eyes must move across it to participate in the act of creating meaning. This imitates how our eyes follow an act of pointing on the part of the speaker to see what it is he is identifying. The caesura of the line break is appropriate as it provides a small pause, suggesting to us that the speaker pauses to point to the cave, after which he proceeds to qualify in words that what he speaks of is in fact a cave. The manner in which 'there' oscillates between existential and deictic modes of the word recalls the discussion of Book 3 from above, where 'is' was described to oscillate between existential and copular 'be'.

The opening capitals have also led to inadvertent enjambment and hyphenation within singular words. Although hyphenated words occur regularly in *Paradise Lost*, we find only one enjambed and hyphenated instance in Lewalski's edition: '*Ophion* with *Eurynome*, the wide- / Encroaching *Eve* perhaps, had first the rule' in Book 10, lines 581-582. This enjambment ensures stichic unity, assigning ten syllables to each line. To illustrate the prominence of word-internal enjambment in *Paradise Lost*, I will examine this instance before I go on to address *typographical* word-internal enjambment in other passages.

The unusual enjambment engages with the meaning of the hyphenated word as 'encroach' suggests an 'advance, [an intrusion] beyond natural or conventional limits' (OED). The limit is the line, as the second part of the word intrudes into the line below; the hyphen and the line break mark the 'wide' (i.e. 'A wide, extensive, or open space' (OED)) distance of the white space from one side or line to the other. David Kastan's edition of *Paradise Lost* suggests that 'wide-Encroaching, spread over two lines, enacts a visual pun' (Kastan 2005, 328). The OED notes an alternate meaning of

'wide' as 'Loosely asunder; so as not to remain close or in contact', and this calls attention to the visual pun of the compound sundered across lines.

The word 'rule' adds to the artistry of the line. Milton violates a poetic rule by enjambing word-internally, and the word draws attention to this in a poem concerned with disobedience, and a passage that is concerned with the breaking of laws, as we will see below. 'First' reminds us that this is the *first* instance of the breaking of this rule, drawing parallels to the rebellious 'first' above. Milton also alludes to the material facet of this rebellion: 'rule' is a term in printing and punctuation, and it refers to a thin strip of metal that was used in the printing of borders or lines. Similarly, OED informs us that rule may be 'a dash or line printed with such a strip. In later use also: any straight printed line' (which leads us to a printer's en-rule, and em-rule)[8]. Milton names the tools of his rebellion in the midst of these lines, accentuating the attention to disobedience.

Adding to this, the OED notes an obsolete use of 'rule', namely 'riotous conduct, disorder; a disturbance or commotion'. We may compare this to alternate definitions of 'wide', namely 'Deviating from the aim, or from the direct or proper course; missing the mark or the way; going astray' and 'Going beyond bounds of restraint, propriety, or virtue; †unrestrained, violent (obs.); lax, loose, immoral' (OED). These meanings not only fit the themes of the poem, but even speak of the punctuation that flaunts poetic norms.

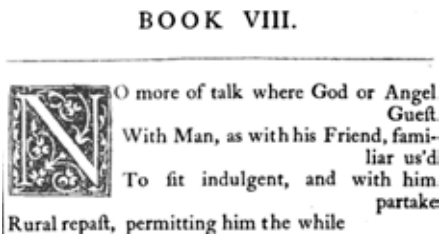
Rule as 'riotous conduct, disorder' creates tension in a concept otherwise reserved for order; this tension grows as we examine Eurynome. Ophion and Eurynome are deities of Greek mythology, and sometimes depicted as ruling Olympus before they were cast down. The etymology of Eurynome is rich: an etymon of 'Eury' is 'wide', whereas the root of –nome is related to the Greek infinitive 'nemein', 'to distribute'. Of the words derived from 'nem', 'ruler' is a particularly apt word here. It is striking that the name Euronyme means 'wide ruler', considering the hyphenated word of

8 See Parkes' *Pause and Effect* (1992) for a more elaborate account of the terminology of printing.

our interest. The sense of distribution is equally apt, if we think of the word as 'divide and dispense in portions', a description easily applied to 'wide-/ encroaching'. Euronyme is also related to law by way of Greek 'nomos' ('law' or 'custom'), and in the context of verse, poetic law. Prominently, Eurynome can mean 'wide-encroaching' specifically (Kastan 2005, 328). The hyphenated word flaunts poetic law, and Eurynome may be thought to flaunt laws of government: the 'wide rule/r' is a 'wide encroachment of territory'; we may think of the lines as different territories, where one violates the other. The link between Euronyme and the hyphenated word is salient almost to the point of 'wide-encroaching' becoming a visual reminder of the deity on the page.

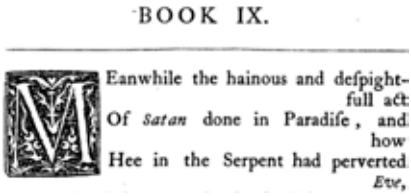
The etymology of Ophion is 'serpent', referring back to the previous line 'And fabled how the serpent, whom they called / Ophion'. Thus Ophion is associated with Satan, and in turn, the rule of Ophion and Eurynome becomes unlawful. The 'wide rule' of Eurynome is therefore an illegitimate rule, and this relates to 'wide-encroaching' if 'encroach' is taken to mean 'to seize, acquire wrongfully (property or privilege)'. Eurynome's wide rule may thus be illegitimate in the eyes of certain beholders, just as the word 'wide-encroaching' extends beyond the poetic line, and so beyond poetic convention in *Paradise Lost*; in line with the discussion of Book 1 above, Satan is a recurring source of disruption.

This discussion necessitates an investigation of other hyphens in *Paradise Lost*. In the light of the rarity of word-internal hyphenation across lines, it is striking that the accidental typography of the early editions has added several word-internal enjambments to the poem: we find three instances in the first edition, and two in the second. I


BOOK VIII.

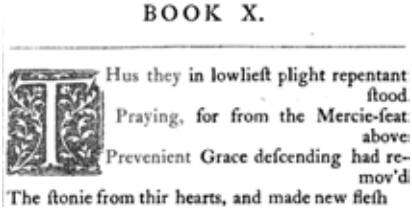
NO more of talk where God or Angel
Gueſt
With Man, as with his Friend, famil-
liar us'd
To ſit indulgent, and with him
partake
Rural repaſt, permitting him the while

Figure 6. Milton, 1667, EEBO, Image 111.


BOOK IX.

MEanwhile the hainous and deſpight-
full act
Of *Satan* done in Paradiſe, and
how
Hee in the Serpent had perverted
Eve,

Figure 7. Milton, 16767, EEBO, Image 130.


BOOK X.

THus they in lowlieſt plight repentant
ſtood
Praying, for from the Mercie-ſeat
above
Prevenient Grace deſcending had re-
mov'd
The ſtonie from thir hearts, and made new fleſh

Figure 8. Milton, 1667, EEBO, Image 148.

will examine two instances from the first edition, and both from the second. The hyphenated words from the first edition are as follows:

These words are found at the start of their respective Books, and contrary to 'wide- / Encroaching', the words are not compounds; rather, the hyphenation of 'despight- / full', 're- / mov'd' and 'fami- / liar' is a matter of practicality: the lines were too long, or the pages too small, when the opening capitals were added. This prioritization of embellishment over stichic unity and the integrity of the singular word may further inform our understanding of how *Paradise Lost* as a material artefact and commodity was seen and treated in its socio-cultural context, though such a study exceeds the scope of this paper.

The typographical arrangements and the hyphens found in the images above affect how we understand the verse. As we see in Figure 6, the initial three lines of the first edition's Book 8 read thus

> No more talk of where God or Angel
> Guest
> With Man, as with his Friend, fami-

The end of line 1 leaves the reader in doubt: no more talk of where they – what? Where God or Angel are concerned? This enjambment lends even greater emphasis to the ambiguous line break found in modern editions, 'No more talk of where God or Angel Guest', where the enjambment similarly leads us to wonder what we will hear no more of: will 'God or Angel' no longer guest the narrative? The isolation of 'guest' also appears ironic, considering that a guest is a source of company. The typography and the word thus become a source of tension. Yet the friction of this defamiliarizing isolation may be resolved in the etymology of the word, as the guest is not only a friendly face, but also a stranger, or even an enemy, and this would certainly warrant exile.

Moreover, the word 'fami- /liar' attracts attention, in part because it is now positioned at the end of a line, and in part owing to the hyphenation. It is ironic that a word pertaining to intimacy or custom should be hyphenated in *Paradise Lost*, since it is so rare a practice throughout. The exact word division even runs counter to its morphological structure ('fami-liar' rather than 'famil-iar', which would be the unmarked way of dividing the word). Thus, the division of the word is unfamiliar, in contrast to its most immediate meaning.

We are led to wonder if 'fami- /liar', a word broken in two, suggests that God and angels, and then man, are not be as familiar as we may believe? Alternatively, the word foreshadows the broken familiarity and confidence between man and God. At the least, it is quaint that, in dividing the word in two, the second half of the hyphenated word reads 'liar'. This recalls the etymology of 'guest', and its ties to stranger and enemy.

The hyphenation of 'Re-mov'd in the first edition's Book 10 is similar (Figure 8). The division of the word and its emphasis on 're' means that we are more likely to notice an alternate meaning of 'remove': rather than 'eliminate', we may read '*re*-move', i.e., 'relocate', or 'move again'. This is accentuated by the typography as 'mov'd' has been physically moved, calling attention to its material presence on the page. The word in its current state with emphasis on *re*moved may be the cause of some tension. The con-

text in which 'remov'd' appears depends on the understanding that 'removed' means 'eliminated', given that the 'stonie' must be gone for new flesh to grow. Instead of an elimination, 're- /mov'd' could then suggest either moving the 'stonie' elsewhere, yet not eliminating it, or even repositioning it within their hearts, which suggests further enmity.

The final passage is found in the second edition's Book 12:

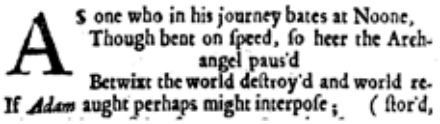

As one who in his journey bates at Noone,
Though bent on ſpeed, ſo heer the Arch-
angel paus'd
Betwixt the world deſtroy'd and world re-
If *Adam* aught perhaps might interpoſe; (ſtor'd,

Figure 9. Milton, 1674, EEBO, Image 163.

The presence of the opening capital splits 'Arch-angel' in two. The compound may be thought to have more in common with 'wide-encroaching' than with the words that were just addressed. However, as modern publications suggest, the word is only hyphenated in this edition, indicating that the line break is the cause. The line break and hyphenation are fitting as they create a visual structure where the typography reflects the pausing angel. A pause is introduced in the compound word, and this break with the flow of the metre reflects the angel who halts, though bent on speed. The angel pauses 'heer', and so the deictic reference is even satisfied visually: the noun 'Arch-angel' pauses on the page, providing a specific reference for 'heer'. This recalls the discussion of 'held / his way' above, and we are reminded of Ricks' discussion of the Satanic energy of the poem, in its forward motion coupled with self-circling verse.

In the fourth typographical line of this Book, the final word has been hyphenated as well, 're-stor'd'. Similar to 'Arch-angel', the split word introduces a visual pun as the two opposing states of the world implicit in the word 'restor'd' are balancing in the fracture of the hyphen and the line break. Parallel to 're-moved' above, the metre is upset as the count of syllables is changed, inviting the reader to stress 're'. This new stress supplements the hyphen found in

the word to suggest another meaning. As the OED notes, 're-store' specifically means to stock or store again, whereas this is only a marginal meaning of 'restore'. This draws our attention to alternate meanings of the noun 'stock' found below, as the archangel addresses the new life mankind will lead: 'And Man as from a second stock proceed', which in itself is a form of restoration. Lastly, the fractured state of the metre and the word 'restore' is ironic. The word reflects on the new world of man, and we are reminded that this world is equally fractured and unstable in its distance from Eden and God. However, the hyphen offers a bridge visually and metaphorically, making possible a form of reconciliation or restoration.

It is an irony of literary history that Milton grew incapable of perceiving one of the essential poetic devices at work in *Paradise Lost*. Though blind to the visual dimension of his verse, Milton's acute ear and poetic vision enabled him to look away from this inability and still engage with the unutterable punctuation of white space in the form of line endings and enjambment. Milton's attention to this aspect of his verse was absolute, and so must be ours. In *Paradise Lost*, there rests a crucial difference in sound and in meaning on the breaking of the line after one syllable or the other, as we read one edition of the work, or another. It would be implausible and in many ways undesirable to call for the restoration of the original typography; I will not attempt such argument. Rather, I stress the importance of understanding each aspect of the material history of *Paradise Lost*, particularly where the verse has been affected directly and so has received added value. This is all the more pertinent when we are concerned with those early editions on which modern print versions are based.

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THE LINE — ANNA SEGHERS' PROSE CYCLE *DIE LINIE* FROM 1949

Ernst-Ullrich Pinkert

After 14 years in exile in France and Mexico, the German writer Anna Seghers (1900-1983) returned to Germany in 1947. Even the *New York Times* commented on this homecoming and reported that Seghers wanted to "figure out how she would be able to relieve her native country." (Seghers/Herzfelde 1985, 110) Anna Seghers figured that out rather quickly in a Germany which, in every respect, was destroyed. She tried to 'relieve' through both her short stories and novels, her lecture activities, and later as the chairman of the author's society of the GDR from 1952-1978.

A few days upon her arrival in East Berlin in 1947, Seghers remarked that she was "full of hope" (ibid., 111), although she coincidently described the country as being "a unity of ruins, despair and hunger" (cited in Wolf 1961, 55). In 1933, Seghers, while Adolf Hitler and National Socialism came to power, as well as so many other writers and anti-Fascists, had to go into exile; after the war and the defeat of National Socialism, she travelled to East Germany, i.e. the occupied Soviet zone. Here she, and so many other writers, envisioned far better possibilities of a radical, democratic, and new beginning than in the occupied Western zones.

In 1947, in Darmstadt in the occupied American zone, Seghers was awarded the Georg Büchner Prize, the most prestigious literary distinction in the German-speaking countries. Two years later, in 1949, the border between the East and the West became impen-

etrable, when the Cold War cemented the division of Germany following the creation of two German states. The occupied Soviet zone was replaced by the GDR, without the Soviet influence thereby becoming lessened; in the cultural policy, it would tend to grow due to the rigid fortifications of Stalinism.

During that same year, in 1949, Anna Seghers wrote three stories, which she would combine in a cycle under the heading *Die Linie* (or *The Line*). In the following analysis of Seghers' cycle, focus will be on the nature, character, and function of 'the line' in the interplay of and dynamics between the three stories. Furthermore, Seghers' *The Line* will be evaluated in the light of Tim Ingold's dissertation, *Lines*.

Place and time, in the three texts by Seghers, are quite dynamic: the first is concerned with the civil war in China around 1933, the second takes place in France in 1939, while the third unfolds in 1928 in the Soviet Union. In common, they all have a gallery of characters retrieved from the Communist parties of the three countries respectively, which are all put under pressure in various ways. In China the Communist party is fighting for the power to govern the country, in France the party struggles to maintain the conquests of the Front Populaire and becomes banned, and in the Soviet Union the party tries to consolidate its power through fundamental changes in and of society. The three stories are concerned with different aspects of the political-ideological 'line-handling', which becomes the common thread that combines and unites the three stories in the cycle, *Die Linie*.

ÜBERBRINGUNG DES NEUEN PROGRAMMS AN DAS SÜDKOMITEE. THE STORY ABOUT THE CHINESE COMMUNIST PARTY

During 1933 the civil war between Chiang Kai-Shek's Kuomintang and the Communist rebels is well under way. The two sides are controlling different parts of the country, although the areas under their control often change hands. The central committee of the Communist party is residing in the northern part of China. A new party programme has been agreed upon, which encourages

a more pragmatic approach. In the areas, which the Red Army controls, it's the large farmers only which, in the future, will need to be expropriated, not the middle-sized ones; nor all businesses need to be seized because the minor family businesses with just a few employees should go unpunished. Furthermore, the stigmatizing term 'enemy of the people' should only be applied to those who can be proven in collaborating with the Kuomintang (Seghers 1971, 156).[1]

A representative of the central committee, Liau, must bring this new programme, as a courier, to the "Südkomitee" of the party in the "Soviet provinces" south of the Yangtze. The road leading there is long and complicated, though, because it goes through areas controlled by the Kuomintang. The courier's southbound journey is a sort of road movie through the Chinese society of the civil war, where informers, spies, fellow and helpful combatants, and Communist sympathizers all play a part. Ever-changing political and military circumstances have, in the meantime, lead the party's "Südkomitee" to believe that the old party and operation programme bit by bit has become "obsolete" (ibid., 160). Therefore, it has been modified, although pragmatically, without the distant "Zentral-komitee" being involved.

Upon his arrival, the courier, Liau, acknowledges, although rather surprised, that these modifications are exactly the same as the ones agreed upon by the party leadership in the north: "He discovered exactly what he'd been carrying along." (ibid., 160) The deviation, by the southern committee, from the old party line is, and after all, in utter compliance with the new party line. This paradox is supposed to underline the party's, and as a collective whole, truly wonderful wisdom and dynamism.

The central message of the story is, apparently, that the base of the party can deviate from the party line, when it reckons that it's of critical importance. But Anna Seghers doesn't provide the foot soldiers of the party with a lot of leeway because her message at the end of the day is: one can deviate from the party line, as

1 Seghers 1971, 144-160.

long as it goes to show that the deviation complies with the new doctrines of the party. Even though the text praises the maturity and independent judgement of the political base, it's only due to this independence complying with the new decisions made by the party leadership as well as being, an independence, able to anticipate the leadership's change in strategy and tactics.

DIE KASTANIEN. THE STORY ABOUT THE FRENCH COMMUNIST PARTY

Jean Gilbert, a French railway worker and lower ranking functionary in the French Communist Party, PCF, has been imprisoned ever since he participated, in November 1938, in a general strike. The main purpose was to prevent that many of the resolutions and social conquests made by the Front Populaire during 1936 and 1937 wouldn't be suspended. He continues to be imprisoned in late August 1939, when the Molotov-Ribbentrop Pact, i.e. the pact of nonaggression and neutrality between Nazi Germany and the Soviet Union, to the despair of many West European Communists, becomes a reality.

Gilbert is described as being a loyal party member, who "carries out the tasks that are being assigned to him".[2] Behind bars, he develops a greater self-awareness and the ability to articulate and commit his political thoughts to paper, which he even smuggles out of the prison. He has complete confidence in Stalin, defends the alliance with Hitler, and believes that the imminent world war can be averted. Gilbert (and the narrator) knows nothing about the secret and additional protocols of the pact handing Stalin the right to annex the eastern part of Poland. The world war is instigated just a few days later due to the German Wehrmacht invading Poland from the west; a few weeks later the Red Army occupies the eastern part of Poland, but this isn't being thematized in Seghers' story.

The superiors at the prison obtain the letters, which Gilbert is trying to smuggle out of the prison and into the offices of the

2 Seghers 1977, 160-169.

Communist party. In the letters, he defends Stalin's strategy and praises his vision. The superiors are convinced that Gilbert must be in some sort of clandestine contact with the leadership of the PCF because he, apparently, in his writings is true to the 'line' (ibid., 167) of the leadership; a line which has been agreed upon after the party was banned due to its support of Stalin. The superiors are even convinced that Gilbert's letters, in terms of content and style, have been written under the influence of Moscow or the Komintern. Thereby Seghers is trying to emphasize that an average skilled and average gifted party functionary, like Gilbert, is capable of developing the same knowledge or cognitions as the PCF-leadership or the Komintern — and utterly independent of them that is.

As the Wehrmacht occupies France, Gilbert is being deported to Africa alongside other Communists; through them, he experiences that his position and writings are in remarkable compliance with the party line. This makes him incredibly happy, and in conclusion the narrator establishes: "At last he became convinced that his thoughts had been right all along." (ibid., 169) These words indicate that Gilbert only trusts the prudency of his thoughts after he's been informed that they comply with the line of the party leadership. Therefore, the PCF and the party leadership, according to him (and Seghers), have the final say in determining what, politically, can be considered as being right or wrong.

DIE GERECHTE VERTEILUNG. THE STORY ABOUT THE SOVIET COMMUNIST PARTY

The year is 1928.[3] The Soviet Union is still suffering under the consequences of the civil war. Furthermore, the narrator isn't being an impartial one because he refers to "the white gangs" as being enemies; he sympathizes with "the reds", which have banished the large farmers from their properties. A commission, appointed by the Soviet Communist party, travels from Moscow to an area by the Volga. It's supposed to investigate whether the necessary

3 Seghers 1977, 169-178.

measures have been made to encourage the agricultural collectivization in accordance with the decisions made at the 15th party congress during December 1928. A member of the commission, the young Kusmin, comes from the particular area being visited, and monitored, by the commission. He feels honoured to be trusted by the party leadership, and that he's been entrusted with such a responsible task.

Kusmin's stepfather, among the poorest farmers in Kusmin's native place, establishes a kolkhoz, alongside others, which is cultivating a larger piece of land. The soviet of the village assists by word and deed, although several farmers ridicule the kolkhoz — because, among other things, it has neither machinery nor horses at its disposal. Everything and everybody seem to stand in the way of the success and survival of the kolkhoz, and, more often than not, it has been on the point of dissolving. But the stepfather, especially, will not give in and manages to get his proposals through regarding the distribution of the kolkhoz' surplus. A member of the Moscow-commission determines, although much to his surprise, that this kolkhoz "already is, and everything considered, implementing what we are about to propose. Therefore, there's no need to make changes, according to plan." (Seghers 1977, 175) The precautions, which the committee are about to propose, clearly isn't a surprise to the stepfather because "the proposals put forward by the commission were identical with everything that he already had been carrying through." (ibid., 175)

A similar scenario occurs in the two other stories: members of the party base are implementing changes, in theory and practice, without any contact whatsoever with the party leadership. In the third story, as well as in the others, ordinary people from the party's base develop their own line, and once again it goes to show that this new line is in utter compliance with the new line of the party leadership.

The Volga-kolkhoz isn't only acting in compliance with the party leadership in Moscow but also the concepts and thoughts of Karl Marx himself. When Kusmin, in conclusion, informs his stepfather about Marx' reflections, concerning a future where the land is

entirely controlled and owned by the farmers, he underlines that Marx had spoken about the distribution of the agricultural surplus "in the exact same way" as him: "'You must understand', Kusmin continued, 'Marx imagines the same as you […] As a whole, you have distributed in the same way as Marx imagines the time to come after the victory of Socialism. In our meeting, we have decided upon something which Marx proposed back then." (ibid., 177f.)

Not only is the Volga-kolkhoz complying with the commission as well as the Soviet Communist party but both, the kolkhoz and the party, are even claimed to be in utter compliance with the writings of Karl Marx. And for Anna Seghers, that's the optimum Marxist alignment or 'line-handling'.

IN LINE WITH THE PARTY LINE

In common, the three stories by Seghers have that the party leadership is characterized as an authority taken for granted. And even though the representatives of the party's base display independence, creativity, and determination, they do, ultimately, need the seal of approval of the leadership. Base, leadership, and Karl Marx each represent a political-ideological line, but, nonetheless, the reader needs to understand that, ultimately, there's only one (true) line. This line transforms through the definite article of the heading into a very certain entity, and thereby the line emerges as an authority within itself.

When three lines become one, it also amounts a religious dimension because it — in a radical secularized form — resembles the Christian trinity. Furthermore, the aura of the trinity is being underlined by the fact that the cycle, combining three stories, resembles a triptych. Had a triptych in ancient times the function of evoking the Christian cosmology, by Seghers it's transformed into a secularized framework confessing to the Socialist order of the world. Unlike the Christian cosmology, where redemption lies beyond, here it lies in the worldliness. This is also very clear in the thematic and narrative structure of the three stories by Seghers: the many struggles, the suffering, the setbacks, and at last the victory, which ultimately lead to harmony between party and peo-

ple. The fact that the third story invokes Marx becomes apotheosis unhinged: in a godless existence, Marx emerges as the deus ex machina of Leninism-Stalinism.

Often Seghers has been criticised for — in West Germany — that she always lived by the motto of the anthem of the (state) party, the SED, written by Louis Fürnberg in 1949: "Die Partei, die Partei hat immer Recht", meaning that the SED, the Socialistic Unity Party or the East German Communist Party, is always right (Mählert 1998, 351ff.). It's correct that Seghers in all her public declarations has professed in the system of the GDR and was "faithful to the party line" (Vilar 2004, 19). Furthermore, she also accepted the top-down demands of the party concerning a "submissiveness" (Reich-Ranicki 1973, 22), which would never allow new or innovative thinking from the bottom up — or from the outside for that matter. Considering her novels and short stories, though, her most interesting characters quite often tend to be the ones not entirely faithful to the party line. And, therefore, it has been concluded that Seghers wasn't "the conformist and exemplary student of the literature of the party" (Walter 1983, 8).

Although in the cycle, *Die Linie*, she seems to be anyhow. Three times the party is right in the texts considered and discussed in this article. The party, for Seghers, isn't necessarily synonymous with the leadership of the party but also the party base, the ordinary members, helped along the way by the writings of Karl Marx, "where the truth is" (Seghers 1977, 178). Marx is being canonized, although 'the truth' of his writings merely remains an assertion in the concluding text.

The choice of China, France, and the Soviet Union as the settings of the stories surely is due to these three countries, during the creation of the texts in 1949, being home of the world's largest and most powerful Communist movements. To Seghers, they represent three different stories of struggle and success, and for that reason they seem suitable as ideals in a country, the GDR, which is about to enter a radical new beginning.

The inclusion of Communist parties from these three countries, in the cycle *Die Linie*, makes it possible for Seghers to manifest that

they're in line with each other, a line which unites and holds together the Communist world order. In *Die Linie*, Seghers combines two aspects: the pursued (although not dialectical) unity of leadership and base in each of the three Communist parties, and an international line of interconnectivity between the parties across borders.

It's clear that Anna Seghers, with the cycle *Die Linie*, has a political-didactical matter in a historical moment where the leaders of the newly hatched GDR placed the foundation of a German socialism on the (historic) agenda. The fact that the story concerning the forced agricultural collectivization, and the troubles of a kolkhoz in the Soviet Union, concludes the cycle is most likely due to the themes being discussed and considered in this article strikingly resemble the problems in the East German occupied Soviet zone in 1945-1946, when the so-called 'land reform' ('Bodenreform'), modelled on the Soviet Union, expropriated approximately 35 percent of the entire agricultural land. The 'new farmers' ('Neubauern') suffered, as well as the kolkhoz in Seghers' story, under the lack of know-how, technical equipment, and agricultural machinery (and many machines had even been disassembled and shipped off to the Soviet Union as war indemnities!).

With her third story, Anna Seghers anticipates the regime of the GDR's ritualized profession to the Soviet Union, as an ideal, which, from 1951 and onwards, became the mantra of the regime: "To learn from the Soviet Union is synonymous with learning how to be victorious." It truly is a part of the (great) irony of history that the downfall of the GDR, in the late 1980s, really sparked off when this mantra was abandoned.

When Mikail Gorbatjov, as the new leader of the Soviet Communist party, opened his country and the Soviet doctrine to glasnost and perestroika, the leadership of the GDR and the East German party had the most significant objections. Therefore, they opposed, for the first time, the principle of always following the Soviet political line — and didn't repeat the ritual desire to always learn from the Soviet Union. During 1988, in the GDR, the German-language Soviet magazine, *Sputnik*, was prohibited because it portrayed other forms of Socialism than the authoritarian, as prac-

tised by Stalin, Breshnjev and Honecker, being possible. To set an example, *Sputnik 10* was even confiscated, during 1988, because it critically informed about the above-mentioned Molotov-Ribbentrop Pact, which is being praised and defended in Seghers' second story. Without the support and military aid of the Soviet Union, the SED, the unity party of the GDR, during the autumn of 1989 wasn't capable of forcing its old party line through anymore, and the GDR disappeared and dissolved, as a state, only a year later.

The symbolic prelude to the dissolvement of the GDR was the collapse of the Berlin Wall in November 1989. The demarcation line between the East and the West disappeared, when the Soviet Communist party no longer neither could nor would dictate the overall political line. And with the disappearance of 'the line' another absolute measure in the singular disappeared: *the party*.

Does one evaluate Anna Seghers' body of work and her interest through and through for the weakest in society, one can assume that with Die Linie she combined the wish for a genuine dialogue between party leadership and party base, although she, in her cycle from 1949, in no way evokes such an open dialogue because the leadership always has the final say. In the third story, these 'last words' even carries additional weight by getting poor Karl Marx to reaffirm 'the line'.

Anna Seghers' cycle Die Linie can be characterized as devotional prose in the interests of the re-education of the (East) Germans, from Nazis or opportunists to Socialists or Communists. Seghers, apparently, sets the scene for a party line that both leadership and base can agree upon and contribute to, but, ultimately, it's the leaderships of the parties which emerge as the Communist vanguard. It's the party base which complies with the expectations of the party leadership — and not the other way around. Seghers' Die Linie is faithful to the party line, glorifies it, and, therefore, must be considered as being a case of literary propaganda.

THE STRAIGHT LINE, A DIVIDING LINE

In all three texts, in Seghers' cycle *Die Linie*, the Communist parties find themselves battling enemies: in China the enemies are

the soldiers and ideology of the Kuomintang, in France the former allies in the Front Populaire, which condemn the Molotov-Ribbentrop Pact, and in the Soviet Union the traditional model of production and 'the whites', which resist 'the reds', the Bolsheviks. 'The line', as the Communist parties all have agreed upon, is a concept of fighting, and, thereby, a concept concerning 'the line' in the ongoing war against the enemy — the struggle for government, and to come to power, and the class struggle of and for a new society.

In the three texts by Anna Seghers, 'the line' is the locus where Communist theory and practice is supposed to be put into practise. The establishment and modification of 'the line' have, as their most important purpose, to optimize the striking power of the party. And the qualities and strengths of the enemies, necessarily, matter a great deal to the political or military line to be chosen. Seghers' 'line' is, as a concept of fighting, conceived by the party leadership and confirmed in various ways by the experiences of the ordinary party soldiers. The cycle doesn't elaborate on the nature or the character of 'the line', although 'the line' needs to present as few surfaces of attack as possible — the optimum line cannot be anything but straight.

Concerning this kind of line's peculiar meaning, Tim Ingold writes: "It seems as though the quality of straightness has become somehow fundamental to the recognition of lines as *lines*." (Ingold 2007, 152) This has, as Ingold emphasizes, lead to a "hegemony of the straight line", which became "a phenomenon of modernity, not of culture in general." (ibid., 155) The straight line, thereby, in its moulding as an efficient fighting line, can be considered as one of the expressions of modernity. Nonetheless, and as so many of modernity's expressions, this 'line' is quite ambivalent.

In the story, Seghers emphasizes the bright side of 'the line': the united approach in the struggle for the improvement of the conditions of mankind. As such the straight line is, as Ingold implies, a legacy or relic from the Enlightenment: "if the lines which light travels are straight, then so are the ways of enlightenment." (ibid., 153) Although 'the line' was anything but "guide lines" (ibid., 157), which always leave room for interpretation; 'the line'

obliges or forces the party members to a united approach, and is, therefore, a demarcation and dividing line. All of the sudden, the straight line also becomes the *right* line. Did one not recognize it, it resulted in marginalization and could easily lead to (political) purging. The history of Communism demonstrates this only all too well, although not Anna Seghers' body of work. During the Stalinist show trials in the Soviet Union in the 1930s, e.g. in Czechoslovakia in 1952, well decorated Communists were sentenced to death as alleged deviants from 'the line', even though they had worked ruthlessly for the political line agreed upon being carried through. One of the explanations was that the supreme 'linesmen' had been invested with power to ignore 'the line' — or to redefine the right line due to their ever-changing needs.

The decisive difference between Anna Seghers' *Die Linie* and Tim Ingold's *Lines* expresses itself rather programmatic in the headings. While Ingold relates to all kinds of lines in the plural, and without any definite articles opposing each other, indicating diversity, Seghers thematizes 'the line' in the singular with a definite article — a manifestation of a monoculture. *Die Linie* is concerned with a very, very particular political-ideological line which as a straight line excludes the diversity, vigour, and complexity related to Ingold's *Lines*.

With her cycle, *Die Linie*, Anna Seghers tried, in 1949, to convey a certain atmosphere of change in a Germany which lied in ruins, although she especially wanted to inspire confidence in 'the line' which the occupying Soviet power, and the appointed German Communists, had put forward in the new GDR. The problem is, though, that 'the line' in the cycle only obliges the members of the Communist party, while it in the actual existing GDR became obligatory for the population as a whole. And that particular problem didn't cease to exist until March 1990, where 'the line' was rejected at the first free elections in the history of the GDR.

Communism was established in the 19th century as a project of reason, a project of enlightenment, and in several ways a dynamic element in the progress and development of modernity. When enlightenment turned into political power in the early decades of the 20th century, the cadres of the Communist parties staked their

claim on a strategy which, fundamentally, was moulded as a political and military fighting line — and, apparently, as a straight line of reason. It emerged battling enemies, although when 'the line' soon produced deviants, it was also applied fighting deviants and dissidents within, which, as a rule, were silenced. This 'line' had long since ceased being an aspect of one of modernity's progressive projects, when Anna Seghers wrote *Die Linie*.

In West Germany, Seghers' "didactical little stories" (among these the cycle *Die Linie*) have been criticised for taking aim at "readers at the lowest level" (Reich-Ranicki 1966, 381). Although after 12 years of Nazism, censorship and indoctrination, six years of war and destruction, as well as the hunger and suffering of the post-war period, and the struggle to survive, for a writer, who during 14 years in exile had lost her audience in Germany, it wasn't necessarily uncomplicated to figure out, in 1949, on what level the readers were at. Seghers herself definitely wasn't, by no means, on that level in *Die Linie* which had made her the world renowned writer the *New York Times* reported returning in 1947.

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